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THESIS

MYTH, METAPHOR, AND IMAGINATION: FRAMING HOMELAND SECURITY AS ART AND ARCHETYPE

by

Veronica H. Epley

March 2013

Thesis Advisor: Christopher Bellavita
Second Reader: Lauren Wollman

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REPORT DOCUMENTATION PAGE		Form Approved OMB No. 0704-0188

Public reporting burden for this collection of information is estimated to average 1 hour per response, including the time for reviewing instruction, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to Washington headquarters Services, Directorate for Information Operations and Reports, 1215 Jefferson Davis Highway, Suite 1204, Arlington, VA 22202-4302, and to the Office of Management and Budget, Paperwork Reduction Project (0704-0188) Washington DC 20503.

1. AGENCY USE ONLY *(Leave blank)*	2. REPORT DATE	3. REPORT TYPE AND DATES COVERED
	March 2013	Master's Thesis

4. TITLE AND SUBTITLE
MYTH, METAPHOR, AND IMAGINATION: FRAMING HOMELAND SECURITY AS ART AND ARCHETYPE

5. FUNDING NUMBERS

6. AUTHOR(S) Veronica H. Epley

7. PERFORMING ORGANIZATION NAME(S) AND ADDRESS(ES)
Naval Postgraduate School
Monterey, CA 93943-5000

8. PERFORMING ORGANIZATION REPORT NUMBER

9. SPONSORING /MONITORING AGENCY NAME(S) AND ADDRESS(ES)
N/A

10. SPONSORING/MONITORING AGENCY REPORT NUMBER

11. SUPPLEMENTARY NOTES The views expressed in this thesis are those of the author and do not reflect the official policy or position of the Department of Defense or the U.S. Government. IRB Protocol number ____N/A____.

12a. DISTRIBUTION / AVAILABILITY STATEMENT
Approved for public release; distribution is unlimited

12b. DISTRIBUTION CODE
A

13. ABSTRACT (maximum 200 words)

Art, myth, metaphors and archetypes can foster divergent thinking and serve as channels for integrating imagination and evocative ambiguity into traditional analysis and problem solving. New ways of representing ideas about homeland security not only provide vehicles for communication, but also expand and improve our ability to contemplate and understand this complex, emerging discipline.

Through this paper and three original artworks, I argue for admitting art, imagination and the searching attitude of humanism into the domain of homeland security. I use the myth of Perseus and Medusa to focus on the mirrored shield as a metaphor for seeing ourselves as part of the predicament and for regarding the response not simply as solution, but as creative evolution. The metaphors we choose, consciously or unconsciously, to tell the story of homeland security will frame not only what we think but how we act and how we are perceived.

Art is not frivolous. It is both mirror and shield, and allows us to move, stretch, and reach to transform reality. Art is forward leaning and operates in a non-linear or supra-linear process whose edges, mass, margins, and shadows expand the universe of possibilities and pre-suppose the existence of new forms.

14. SUBJECT TERMS Homeland security, art, archetypes, myth, metaphor, imagination, creativity, cultural evolution, semiotics, 9/11, Black Swan events, blue ocean strategy, mindfulness, Memetics, attention, poetry, systems thinking, strategic communication, Hero's journey, Joseph Campbell, Jung, Csikszentmihalyi

15. NUMBER OF PAGES
127

16. PRICE CODE

17. SECURITY CLASSIFICATION OF REPORT	18. SECURITY CLASSIFICATION OF THIS PAGE	19. SECURITY CLASSIFICATION OF ABSTRACT	20. LIMITATION OF ABSTRACT
Unclassified	Unclassified	Unclassified	UU

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MYTH, METAPHOR, AND IMAGINATION: FRAMING HOMELAND SECURITY AS ART AND ARCHETYPE

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Submitted in partial fulfillment of the
requirements for the degree of

**MASTER OF ARTS IN SECURITY STUDIES
(HOMELAND SECURITY AND DEFENSE)**

from the

**NAVAL POSTGRADUATE SCHOOL
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ABSTRACT

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Through this paper and three original artworks, I argue for admitting art, imagination and the searching attitude of humanism into the domain of homeland security. I use the myth of Perseus and Medusa to focus on the mirrored shield as a metaphor for seeing ourselves as part of the predicament and for regarding the response not simply as solution, but as creative evolution. The metaphors we choose, consciously or unconsciously, to tell the story of homeland security will frame not only what we think but how we act and how we are perceived.

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EXECUTIVE SUMMARY

Through research, analysis, and three original works of art, this paper argues for admitting art and imagination into the domain of homeland security, and for embracing the oxymoronic paradox of imagination management as a fundamental structure. The domain of homeland security is still developing and unfolding, and still in need of ways to institutionalize imagination.

The 9/11 Commission Report named failure of imagination, policy, capabilities, and management as contributing factors to the attacks. The depth and breadth of those failures is not merely discrete, sequential, and cumulative, but rather linked, non-linear, and exponential: the gravest failure was systemic malfunction. The failure of imagination cited in the report was a failure to pay attention to the signals, to put the threat into context, and to mobilize and manage domestic capabilities accordingly.

Imagination is relevant not only to 2001 but also to how practitioners shape homeland security going forward. In many respects, 9/11 is a cautionary tale of limitations that persist in our current homeland security efforts: most security is more reactive than anticipatory. In fact, it is frequently a narrow over-reaction to specific events. Without conscious, even institutional, adoption of efforts to the contrary, failures of imagination can continue to color and constrain how we approach problems. New approaches like blue ocean strategy and new considerations like Black Swan events offer new ways to think and manage.

Art, myth, metaphors, and archetypes can foster divergent thinking and serve as channels for integrating imagination and evocative ambiguity into traditional analysis and problem solving. New ways of representing ideas about homeland security not only provide vehicles for communication, but actually expand sense making, and improve our ability to think about and understand this complex, emerging discipline.

In spite of the rhetoric about the emerging nature of threats, there is already a great deal of stasis in the 10-year history of the Department of Homeland Security, and solutions frequently center on medicating symptoms instead of diagnosing the disease.

The idea of homeland security as an elemental human urge sets the practice into the universe of an enduring, unifying, motivational impulse quite apart from the mere reaction to external forces that generally marks the current multi-disciplinary but stove piped approach.

Safeguarding hearth and home is an ancient problem with a new name. How we define homeland security, how we shape it, and how we frame it has enormous cultural implications not only for the United States as a nation, but for our allies, for our adversaries, and for humanity. Humanism represents the vanishing point, the metaphorical campfire, just below the stovepipes, that signifies the Promethean compulsion to control and define our existence.

This paper employs the image of the Mirrored Shield and the myth of Perseus and Medusa as a catalyst for exploring art, myth, and archetypes as vehicles for transforming our thinking and understanding of homeland security and its inner and outer landscapes. Art is a paradox that uses lines, time, and limited dimension to transport us to universal, non-linear essence.

Metaphor, whether verbal, visual, musical, or other, captures a sense of simultaneous sameness and difference. This dueling ambiguity and clarity makes the thing more than itself, and draws forth an energy that bridges the gap between the "reality" and the creation. Metaphor frequently accomplishes the transfer of meaning more vividly and emotionally, and potentially more significantly and influentially, than literal explanations. It is a powerful filter and offers the opportunity for inquiry into new meaning and expanded insights.

Life was theater long before terrorism was theater, and mankind used myth to make sense and tell stories. We need to understand our own mythology because cultural myths are often reinforced as cultural history and social identity. Joseph Campbell identified the Hero's Journey as the monomyth, the synthesis of recurring patterns of trial and adventure that move from the known into an unknown world, and result in transformation and redemption. Myth explores the limits and transcendence of the human

condition by juxtaposing it with the wisdom and courage to face danger and uncertainty, and to rise above the transitory turbulence of everyday life.

Jung claims that relatively few imprecise but universal structures of the collective unconscious underlie most of human behavior and perception, and manifest as images, patterns, and metaphors that incorporate fundamental characteristics. Archetypes serve as organizing structures between the unconscious and the physical world, and serve as symbolic representations to bridge the discrepancies between the rational and the irrational, and to transcend them.

While *mythos* relies on an emotional/psychological component, *logos* demands rationality. As evidentiary, repeatable, patterned, and consequential, science reveals stability and balance. As creative, emergent, mutant, and selfish, art is a self-styled change agent that judges the status quo inadequate and looks for alternative representation or meaning.

Learning to operate in a new domain is difficult. The domain of homeland security is a work in progress. Creating the enterprise architecture of a new domain, pulling in elements of other domains so that they are both same and different, requires openness, good instincts, and good judgment. Adopting art and imagination as core elements of homeland security can enrich the domain, foster new ways of thinking about the issues, and shape how homeland security is integrated into American culture.

Art and creativity can foster mindfulness and open the door to new questions and answers by helping us “forget” what we think we know. The open possibilities of conditional learning contrast with absolute learning by pushing us to adapt to new information creatively and to consider broader applications. Soft vigilance is open to novelty and takes in more information, while hyper vigilance locks in on an object of attention and may miss important informational cues.

Both research and practice are essential to knowledge. Practice as inquiry recognizes that creativity holds the possibility of informing human understanding from new perspectives. The hermeneutics of creative arts exegesis can serve as a meme by addressing the differential aspects of replication by presenting the possibility of their

potential for innovative application beyond the works themselves. The tectonics of imagination can compress and expand experience into new dimensions: this is that.

Homeland security does not ultimately represent a single, steady state to be achieved, but rather encompasses the challenge of confronting constant, inborn destabilization. We have an opportunity to shift the paradigm from reactive response to a more proactive, systemic approach to security that incorporates holism and imagination management. Art does not resolve the tensions, but rather suspends and transforms them by offering and demanding attention to a larger context.

Art and poetry have the capacity to propel us beyond linear construction. Imagination is not necessarily seeing new things, but overriding expectations to see things differently. As perception, art exploits certain unstated cultural agreements to trick the eye and the brain to see what we expect to see. We set aside powerful pre-conceptions, such as the flatness of a canvas, to accept dimension and distance. Negative space, otherness, is a powerful component of artistic creation. Lines and borders give shape and sense to graphic depictions, lost edges make us look more deeply, and the unspoken is a potent complement to the word. Art can serve as the trickster in the hero's journey, for good or ill, providing the capacity to transform perspective, subtly or dramatically.

Art explores alternate realities to advance the vision, values, and valor of a culture, and is a fitting medium for the cultural evolution of homeland security. Art and archetypes can be powerful vehicles for imaginatively reframing the concept of homeland security as enduring tension and permanent "problem," not to be resolved, but rather to be continuously explored: not stasis and stability, but rather balance, unbalance, and recalibration.

ACKNOWLEDGMENTS

This thesis has been a long and winding journey, and many people have helped me along the road. First and foremost, I thank my children: Meredith Epley, the architect, Caroline Epley, the world-changer, and Patrick Epley, the philosopher. They are my inspiration, my cheerleaders, and my intellectual sounding boards. They understand that this thesis is a labor of head, heart, and soul, and have mentored and cheered me on past fear, doubt, and frustration. I am more certain than ever that being their mother is the most important thing I have ever done.

I thank my Mom, Isabelle Horvath, for her steady encouragement and lifelong commitment to learning. I am grateful to my brothers Ed Horvath and Charlie Horvath for their support and for helping me cast my sculpture and construct the base and mount it, and to my brother-in-law Richard Neidich for the photography and videography. I thank the many other family and friends who cared enough to keep asking, “Are you done yet?”

Many thanks to my thesis advisor Chris Bellavita, for supporting this non-traditional thesis through many revisions and for challenging me to step through the looking glass, again and again; to my thesis reader Lauren Wollman, for comments that pushed me to write more compellingly and for pointing me to the literature on practice as inquiry as an alternative to research; to Bob Bach for helping me recognize art as a viable blue ocean strategy; to Richard Bergin for insightful conversation about systems thinking; to Ali Moghaddam for discussions of globalism and alternate perspectives; and to Anders Strindberg whose class on Special Topics validated humanism and classicism as elements of homeland security.

I am grateful to Donna Tennant for wonderful discussions of art and art history; to Cheryl Temple Herr for her generous comments on my poem; and to my classmate Albert Kao for our weekly meetings as we pushed and pulled each other across the thesis finish line.

I thank the artists who guided my efforts. Karen Danenberger walked me through perspectives and color choices in the painting, Charles Flickinger instructed the class where I created the sculpture, and Nick Xhiku spent extra hours helping me construct the mold.

I am grateful to the Department of Homeland Security and the Center for Homeland Defense and Security for this exceptional program and to the faculty, staff, and my fellow cohort members for an extraordinary educational and personal experience. By listening to each other, we discovered so much more than the curriculum promised, and came away with new friends, collective understanding, and shared purpose.

I. INTRODUCTION: ART AND THE EXERCISE OF IMAGINATION

Imagination is more important than knowledge. Knowledge is limited. Imagination encircles the world.

~Albert Einstein

The 9/11 Commission report named failure of imagination as foremost among the failures that contributed to the nation's vulnerability to the attacks. The report went on to say, "It is therefore crucial to find a way of routinizing, even bureaucratizing, the exercise of imagination." [1] Four years after the 9/11 attacks, the newly erected conceptual halls of homeland security were shaken again—by Mother Nature this time—when Hurricane Katrina demonstrated that the nation was unprepared not only for the depth and breadth of damage from the monster storm, but also for the Government's incapacity to deal with a disaster of this magnitude. This natural disaster not only reframed the emergent notion of homeland security, but once again raised the issue of whether we are asking the right questions regarding both decision making and inquiry.

Homeland security and terrorism are ultimately manifestations of the human condition. They are motivations and behaviors that have played out again and again through history.

> Terrorists kill for the same reasons that groups have killed other groups for centuries. They kill for cause and comrades, that is, with a combination of ideology and intense small-group dynamics. The cause that is worth killing for and dying for is not abstract but personal—a view of the world that makes sense of life and death and links the individual to some form of immortality…Most people believe in something more important than life.[2]

1 *9/11 Commission Report: Final Report of the National Commission on Terrorist Attacks Upon the United States* (New York: W.W. Norton & Company, 2004), 344.

2 Clark McCauley, "Psychological Issues in Understanding Terrorism and the Response to Terrorism," in *Psychology of Terrorism*, eds. Bruce Bongar, Lisa M. Brown, Larry E. Beutler, James N. Breckenridge, and Philip G. Zimbardo (New York: Oxford University Press, 2007), 19.

At the first in-residence session of my cohort, Chris Bellavita said, "I expect your thesis to be a work of art, maybe literally." He directed me to Judy Boyd's thesis[3] on homeland security in popular culture, and asked me to think about addressing the myth of homeland security. I was flattered and intrigued, but I didn't know at the time whether he was challenging me to look at the myth of homeland security in the positive or negative sense: to capture the universal impulses associated with the profundity of personal and societal security or to expose the house of cards, or the house of sticks and straw, intended to keep the wolf from the door. There is validity to both perspectives, I suppose, but I am personally inclined to look at myth in homeland security as part of the holistic, elemental desire for well-being, sanctuary, freedom, and purpose. This view espouses Maslow's hierarchy of needs, encompassing not only the *deficiency* requirements of physiological needs, safety needs, love and belonging, and esteem, but also the *being* requirements of self-actualization and validation of identity.[4]

Months later, the concept of art and myth re-emerged during a conversation about Blue Ocean strategy when Bob Bach asked me about artistic images that could depict terrorism and conflict. What does homeland security look like? What does evil look like? What does fear look like? Within a day or so, mythology and the story of Perseus and Medusa, in particular, percolated up through my unconscious. I found the idea of the mirrored shield and other the marvelous gifts for defeating the monster a compelling and captivating metaphor for the cunning, reflection, and perceptiveness inherent in the imaginative practice of homeland security. In a moment of Jungian synchronicity, I was at the doorstep of setting off into the myth of homeland security.

This central image of the mirrored shield, and the impulse to set imagination, sense-making, and storytelling within the primal framework of homeland security, forms the genesis for this thesis. This paper proposes to look not at any individual piece of the vast homeland security puzzle, but at a foundational perspective on how we, as practitioners, see and fail to see the big picture of the complex issue of protecting and

3 Judith K. Boyd, "Introducing the Future Now: Using Memetics and Popular Culture to Identify the Post 9/11 Homeland Security Zeitgeist" (Master's thesis, Naval Postgraduate School, 2008).

4 Abraham H. Maslow, *The Farther Reaches of Human Nature* (New York: Penguin Books, 1971).

securing our national domestic sanctuary. It asks how we can reframe the issue to incorporate emergence, resilience, and imagination: How can art and myth tell the story of homeland security as timeless, universal behaviors born of elemental impulses of threat and survival?

This exploration attempts to provide an inverse, complementary counterpoint to those many and diverse individual programs and projects supported across the nation in the name of homeland security. In that regard this is an anti-thesis, a long shot in both the cinematic and intellectual sense. The basic claim is that homeland security is ultimately the story of every man, every where, and every when; and that recognizing and leveraging that understanding, particularly through art and storytelling, can actively engage imagination and enhance our ability both to productively frame evolving elements of the problem and to formulate new solutions. The claim is that, in the current state of homeland security, we see the sum of many parts, but we fail to see the greater whole; and that we should "mind the gap" not by stepping over it, but by stepping into it.

This methodology approaches the wicked problems of homeland security in terms of uncertainty and largely unpredictable underlying factors. It suggests shifting the paradigm to frame homeland security not just as a governmental structure created in reaction to external events, but as an inherently cultural issue that we can not only observe and study, but also shape and advance. The cultural aspect of this exploration has two major applications, an internal and an external dimension. First, within the practice of homeland security, adopting an outlook that routinely reimagines the mission actively seeks new problems and redefinition, so that the endeavor includes not just problem-solving, but also problem-finding, and being consciously open and attentive to a large, divergent range of actions. Second, leveraging the aspect of homeland security as a common motivation of humanity and using art as a medium for that discussion offers the possibility of the kind of engagement with the public at large that has been missing from the development and articulation of homeland security and has allowed it to remain an isolated governmental function and not part of daily American life.

The focus of traditional analytic process, which echoes scientific method, is to identify and control variables, and to document and contrast differences quantitatively.

The holistic, iterative, qualitative nature of my study deviates from the standard analytic methodology of decomposing a problem into sub-problems and tackling them individually. The elements of my thesis are interconnected and dynamic: I assert that homeland security is greater than the sum of its parts; that some patterns are foreseeable consequences of cause but that others are emergent and unpredictable; and that integrating imagination and motivation is key both to reframing and rediscovering the context of homeland security as a social system and to maturing and communicating the discipline's scope and relevance.

This is an appeal for recognizing the human condition as the super system of homeland security, for combining situational awareness with psychological holism, and for reimagining and clarifying our assumptions and hermeneutics in terms of basic human patterns of motivation and development. Scholars have repeatedly explored and validated the role of art and myth as they inform a variety of psychological, social, motivational, communication, and creative disciplines, but their relevance to homeland security has remained largely unexplored. In this paper, I will argue that:

- homeland security is ultimately a cultural concern that reflects universal, primordial patterns of human behavior governing threat and survival,
- the liberating concepts of art, metaphor, and transformation may provide perspectives and intelligence that "facts" fail to reveal, and
- incorporating art, imagination, and systems thinking as both product and process can reframe, re-energize, and redefine the concept and practice of homeland security.

This thesis addresses the challenge of bringing wholeness and creativity to the practice of homeland security by suggesting that the discipline be broadened, deepened, and elevated through the use of art and storytelling, and that the artistic viewpoint can itself transform the way we understand and carry out this complex undertaking.

Chapter II will examine the exercise of imagination in terms of failures, consider blue ocean strategy and Black Swan events as opportunities for re-thinking, and introduce the Mirrored Shield as one catalyst for exploring homeland security in terms of myth, metaphor, and archetypes.

Chapter III will explore how art, myth and metaphor can help foster imagination and provide a partial solution to those failures and opportunities. It will present ensuing research and commentary on art, metaphor, semiotics, myth, creativity, mindfulness, and practice as inquiry, related to imagination and the concepts and artwork developed for this thesis.

Chapter IV will discuss Jungian archetypes and the psychological imagery of the collective unconscious as the foundations of art, symbols, and behavior. After a brief overview, the narrative will consider archetypes in organization, and outline a case study of archetypes in homeland security.

Chapter V will look at the potential cultural evolution of homeland security and offer several approaches, including imagination management, holism, non-linear thinking, terrorist myths, and myths and misconceptions in media.

Chapter VI will describe the process of creating the painting, sculpture, and poem submitted with this thesis to demonstrate the concept of practice as inquiry.

Chapter VII will summarize findings and observations.

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II. FAILURE OF IMAGINATION

If everyone is thinking alike, then somebody isn't thinking.

~George S. Patton

The 9/11 Commission Report (the Report) observes that the attacks revealed four kinds of failure: imagination, policy, capabilities, and management, and introduces the discussion of failure of imagination with this sentence: "The 9/11 attack was an event of surpassing disproportion."[5] Warning signs were not integrated into a cohesive picture depicting the magnitude and proximity of the danger. The matter of proportion, framing, and elevation of the threat is central to the review of how imagination plays and fails to play into the discipline of homeland security.

Consideration of imagination is relevant not only to 2001, before homeland security had a name, but also to how practitioners shape the discipline going forward. The failure of imagination examined in the Report is not primarily about failing to visualize possible scenarios, but rather about failing to use such scenarios to imagine and act on the policies, capabilities, and management necessary to respond to and mitigate the threat.

A. THE NATURE OF THE FAILURES

. . . the idea of the future being different from the present is so repugnant to our conventional modes of thought and behavior that we, most of us, offer a great resistance to acting on it in practice.

~John Maynard Keynes

With the clarity of hindsight, the Report considered what was not done, or not done well, in those four areas. But the depth and breadth of those failures is not merely discrete, sequential, and cumulative, but rather linked, non-linear, and exponential. Each of the four elements was certifiably flawed, but it is their combined collapse, their interplay, their collective failure to synthesize and respond proactively to the situation that provides the most damning picture of the nation's susceptibility to asymmetrical

5 *9/11 Commission Report: Final Report of the National Commission on Terrorist Attacks Upon the United States* (New York: W.W. Norton & Company, 2004), 339.

domestic attack, and indeed to all hazards. This perspective argues for recognizing imagination and its searching outlook not as a trivial abstraction, but as central to practical strategic and functional operations.

The gravest failure was systemic malfunction. Intelligence experts underestimated the threat and failed to elevate it authoritatively to the appropriate policymakers with actionable recommendations; policymakers did not fully heed or comprehend the threat and failed to include it in decision making and national conversations; lacking policy guidance, those who designed and oversaw the nation's capabilities did not count fixing these vulnerabilities among their strategic and tactical goals, and failed to expand or reform domestic agencies to mobilize against such outlandish scenarios; managers tolerated longstanding gaps in information sharing, chasms in intelligence analyses, ambiguities about responsibilities and authorities, ineffectual transnational[6] [and interagency] operations, separation of foreign and domestic agencies, and an overall lack of teamwork that contributed to operational failures.

The Report notes that one part of the failure of imagination may be attributable to the fact that the public was uninformed about the potential threats which were consequently never part of a public debate that might have focused more attention on the issue. Bin Ladin, al Qaeda, and terrorism, and information about past attacks and capabilities for future assaults, were not major topics during the 2000 presidential campaign, and not issues under public discussion.[7] The implication is that public airing of issues holds the opportunity for a divergence of viewpoints and cross-fertilization of ideas, i.e., imagination that was stifled when the threat was kept out of the media.

Intelligence was collected and analyzed, the dire scenarios were envisioned and described, but the exercise of imagination was mismanaged and, thereby, disproportionate to the actual threat. Even with a wealth of intelligence and sophisticated modeling technology, predicting how and when events will occur is both challenging and uncertain, and ultimately requires human intervention to make, or at least weigh,

6 Ibid., 353.

7 Ibid., 341.

judgment calls. In a landscape of uncertain and emerging threats and natural disasters of unprecedented scale and intensity, such judgments often rely on imagination.

The Report includes a very telling comment about the context of the threat: "America stood out as an object for admiration, envy, and blame. This created a kind of cultural asymmetry. To us, Afghanistan seemed very far away. To members of al Qaeda, America seemed very close. In a sense, they were more globalized than we were."[8] This cultural bias put the United States at a disadvantage regarding serious consideration of the intelligence analysis of al Qaeda's capacity and determination, and the ability to imagine them as a new breed of enemy on an unfamiliar battlefield. The difference in political stature apparently served to reinforce the stereotype of a non-state actor as unworthy of national attention, and to further belittle the possibility that al Qaeda posed a significant threat, especially to the United States mainland.

As the Report eloquently acknowledges, even when hindsight makes it easy to identify where failures and shortfalls occurred, such observation may still neither resolve uncertainty nor identify clear solutions. There was obviously failure by decision makers to look at the clues that preceded 9/11 with open, objective minds that could imagine a distant, loosely federated non-state organization meting out death and destruction on American soil. In the assessment of the intelligence, there was sensitivity to keeping action in proportion to the perceived threat, and the threat was not elevated in spite of the repeated concerns of intelligence principals, including CIA Director George Tenet. Tenet described the situation as "the system was blinking red,"[9] and that term was used as the title of the Report's chapter detailing the unprecedented number of intelligence reports, investigations, and threat advisories issued throughout the spring and summer of 2001 about al Qaeda and about Bin Ladin's plans to attack U.S. interests. Even with warnings in plain sight, policy makers and decision makers did not pay attention.

Numerous operational actions were taken to disrupt potential attacks against U.S. interests overseas, but there were neither action plans nor clear authority or directions for

8 Ibid., 340.

9 Ibid., 259.

what domestic agencies should do: there was no "game plan."[10] In effect, the terrorists were able to take advantage of both the governmental gap between foreign and domestic threats and the disparity in levels of attention and response. The failure of imagination cited in the report clearly had little to do with a breakdown in the intelligence community's ability to predict the attack. It was instead a failure to pay attention to the signals, to put the threat into context, and to mobilize and manage domestic capabilities accordingly.

B. BLACK SWANS ON A BLUE OCEAN

Complacency is a state of mind that exists only in retrospective: it has to be shattered before being ascertained.

~Vladimir Nabokov

In many respects, 9/11 is a cautionary tale of limitations that persist in our current homeland security efforts: most security is more reactive than anticipatory. In fact, it is frequently a narrow over-reaction to specific events. Without conscious, even institutional, adoption of efforts to the contrary, failures of imagination can continue to color and constrain how we approach problems. The nature of decision making is such that we routinely prepare for events we have experienced before because that seems like a sound use of limited resources. In conventional evaluation, it is hard to justify significant investments in *what if*s that may not materialize. Accordingly, traditional analysis focuses more on probability than on possibility, with known risks weighting the assumptions. At least part of this phenomenon is attributable to models of return on investment; long-term strategies are eschewed in favor of quick fixes. Imagination is more often directed to considering new ways to address known ills than to discovering more, and more unlikely, things to worry about.

In contrast, blue ocean strategy focuses on the unchartered horizons of "untapped market space, demand creation, and the opportunity for highly profitable growth."[11]

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[10] Ibid., 264.

11 W. Chan Kim and Renée Mauborgne, *Blue Ocean Strategy* (Boston: Harvard Business School Press, 2005), 4.

Authors Kim and Mauborgne present a roadmap for unconventional success oriented to the business environment as industries are created and expanded over time, and cite the rising imperative of creating blue oceans to generate new demand through outside-in perspectives. The visionary outlook of blue ocean strategy also has strong potential relevance to homeland security and the exercise of imagination in establishing the discipline. Corporate strategy, and certainly government strategy writ large and homeland security strategy in particular, use military language and the terms and perspective of warfare to define its identity and goals of beating an enemy and capturing limited terrain.[12]

Rethinking and differentiating the value systems of homeland security can offer new models of both action and success. Value innovation, the cornerstone of blue ocean strategy, promotes differentiation by both creating new value for consumers and leveraging innovation and market pioneering to deliver that value.[13] Blue ocean strategy implements a whole-system strategic approach and the belief that *environmental determinism* is not the sole basis for market boundaries and industry structure, but that boundaries and structure can be reshaped and restructured by industry players and creative strategy.[14] Current strategies are dominated by tools and analytic frameworks designed to succeed in the structuralist views of red oceans.[15] By reconstructing boundaries, focusing on the big picture, reaching beyond existing demand, and getting the strategic sequence right,[16] managers can shift the strategic paradigm. Organizations also need to address hurdles such as traditional cognition, limited resources, motivation to change, and politics[17] in order to reconsider the demand side and not just the supply side: "Redefining the problem usually leads to changes in the entire system and hence a change in strategy." [18]

12 Ibid., 6–7.

13 Ibid., 12–13.

14 Ibid., 17.

15 Ibid., 19.

16 Ibid., summary of chapter headings.

17 Ibid., 147–148.

18 Ibid., 212.

There needs to be a balanced, reasonable strategy for filtering and evaluating the enormous quantity of intelligence that the United States collects, not to mention the general information that bombards us and fills data collection with mountains of white-noise chaff that may contain only a few grains of valuable indicators. Part of encouraging and institutionalizing imagination in decision making must address the issue of proportion and priority: how to deal with Black Swans, those outlier events with improbable cause and low likelihood that have enormous positive or negative impact when they occur. Nassim Nicholas Taleb defines the Black Swan as an event with the three attributes of "rarity, extreme impact, and retrospective (though not prospective) predictability.[19] A Black Swan is an anomaly that falls outside normal models of expectation, has significant consequence, and prompts after-the-fact explanations of why it occurred.

Taleb suggests that with the effect of more Black Swans in our increasingly complicated world, ordinary and familiar events become more and more trivial and inconsequential; but we continue to focus on the known instead of paying attention to uncertainty.[20] Taleb asserts that lives and societies are effectively shaped by the influence of huge, significant events, but that our continued obsession with the details of what we already know blinds us to the randomness of unplanned, unexpected, and improbable experiences. He points to the failure of experts to predict outliers or account for outliers in their steadfast determination to model predictions on the basis of past events. Taleb contends that by discounting Black Swans, such experts are limited by what they already know. He suggests that there is more value in "anti knowledge, or what we do not know."[21]

By definition, Black Swan events are not "predictable," but encouraging mindfulness and attention to outliers and uncertainty can elevate the pursuit of "anti knowledge," keep us alert to anomalies, and counteract blind, mind-numbing obsession

19 Nassim Nicholas Taleb, "The Black Swan: The Impact of the Highly Improbable," *New York Times*, April 22, 2007, http://www.nytimes.com/2007/04/22/books/chapters/0422–1st-tale.html?pagewanted=print.

20 Ibid.

21 Ibid.

with "knowledge" and expectations. Art and mindfulness do not imply magical forecasting ability, but can reinforce a mindset of possibility and intentional ambiguity that may shatter complacency and provoke penetrating insight.

Taleb also warns against excessive focus on the precise, at the expense of the general. He notes that we tend to learn particular facts instead of learning general rules, and that as a result, we "scorn the abstract."[22] In promoting a clean-slate approach to aviation security, Brian Michael Jenkins notes that post-catastrophe analysis often moves in the wrong direction by narrowly focusing on the latest failure instead of taking a systems approach.[23] For example, even though cockpits have been hardened, screeners continue to waste time looking for objects that are no longer capable of sabotaging an aircraft. Jenkins suggests that a radical change of strategy may be needed, and urges a national review of aviation security now, *before* a catastrophe compels such reexamination. Instead, Jenkins notes, the Transportation Security Administration (TSA) is too concerned with current operations and programs to conduct a fundamental review.[24]

In any case, the pattern is one not only of fighting the last war, but also of accumulating more and more security measures in the name of layered defense, with each added procedure increasing cost, time, inconvenience and personal intrusion while possibly *decreasing* the effectiveness of a highly stressed screening force by making them responsible for a diverse portfolio of additional checklists and duties. Jenkins concludes by noting:

> As is often the case, terrorists are only one part of the problem. Contradictory public attitudes, bureaucratic inertia, competing agendas that trump national interest, ideologically driven analysis, uncompromising partisanship, and political timidity pose equal challenges.

22 Ibid.

23 Brian Michael Jenkins, "Aviation Security: After Four Decades, It's Time for a Fundamental Review," RAND Homeland Security and Defense Center Occasional Paper, 1, http://www.rand.org/content/dam/rand/pubs/occasional_papers/2012/RAND_OP390.pdf.

24 Ibid., 8.

> These impediments are momentarily swept aside only by catastrophe, allowing us—briefly—to focus on villains with bombs. We should not have to wait for that.[25]

At some point, the accumulation of protective measures reaches a tipping point where aviation security falls, and fails, under the weight of costs and actions that are counter-productive to effectiveness.[26] TSA must also manage a delicate balance between anticipation of a range of threats (high consequence/low probability v. low consequence/high probability) and fear-mongering. TSA has to develop and implement countermeasures to emerging threats without scaring passengers away from the skies. Security measures must account not only for the scenarios that terrorists and intelligence analysts can imagine, but also for public resistance to protecting against threats that have yet to materialize. In this respect, a failure of imagination on the part of the flying public constrains TSA's ability or appetite for introducing new or "other" protective measures.

We need to find and expand different ways to incorporate reevaluation and relearning in the management of security requirements. Not only do we need imagination to consider new threats and new risks, we also need the courage and imagination to stop protecting against vulnerabilities that may no longer be relevant and to curtail programs that may no longer be effective against adaptive adversaries.

Taleb cites the intrinsic unfairness and reverse logic accorded to the decorated victor who starts and wins a war instead of to the quiet hero who may have averted a war altogether, and notes that acts of prevention seldom draw rewards and recognition. A standard performance evaluation adage cautions that "what gets measured gets done." We need to be circumspect about how we frame our homeland security goals, and pay attention to the metaphors and storytelling that reinforce them.

Taleb's contrarian attention is on the uncertain, the unknown, and the unexpected. He argues that ordinary events and "bell curve" methodology lead to Great Intellectual

25 Ibid., 9.

26 Ibid., 7.

Fraud[27] and are effectively negligible because they ignore Black Swans and major deviations, and mislead us to believe that "we have tamed uncertainty."[28]

He contends that if the risks of the threat were taken seriously prior to 9/11, if the attacks had been expected, the vulnerability of aircraft would have been identified, exposed, and corrected by hardening cockpit doors, thus preventing the attacks, as carried out, from occurring. He does acknowledge that something else may have taken place.[29] Taleb cites the Maginot line as an example of static thinking about defense; the line was indeed a model of fortification against German invasion, but Hitler simply moved around it.[30]

The Maginot line is a fitting metaphor for many of the defensive postures that DHS has created, and begs for a more agile, adaptive, and imaginative approach to homeland security. Art, myth, and metaphor can offer a path to that approach.

C. LOOKING INTO THE MIRRORED SHIELD

Art enables us to find ourselves and lose ourselves at the same time.

~Thomas Merton

A lifelong love of art, poetry, and mythology evoked an urge to create images that could capture a humanist view of homeland security to convey both the products and the process of imagination. Human nature informs human behavior, and a foundational understanding of conflict and tension can help us consider not just the *what* and *how* of homeland security, but also the *why*. By addressing homeland security in terms not only of physical and emotional well-being but also of connection, creativity, and motivation, we are more likely to go beyond linear thinking and analysis to embrace uncertainty and recognize emergent patterns through multiple styles of intelligence.

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27 Nassim Nicholas Taleb, "The Black Swan: The Impact of the Highly Improbable," *New York Times*, April 22, 2007. http://www.nytimes.com/2007/04/22/books/chapters/0422–1st-tale.html?pagewanted=print.

28 Ibid.

29 Ibid.

30 Ibid.

This journey to explore and incorporate art as a metaphor for uncertainty, is a microcosmic version of the macrocosmic challenge of homeland security writ large, and of the Department of Homeland Security, in particular, to establish identity and set a course through unknown territory. This exploration of homeland security in the context of imagination has moved in many diverse and interdependent directions. The concepts of art, archetypes, myth, metaphor, meaning, storytelling, communication, adaptation, holism and mindfulness converge and combine in the work I have done on this project, resulting in artistically lost edges, where object and background appear to blur and unite. These concepts and their development are not linear; their examination results in neither simple solutions nor clear-cut consequences. Rather, they are interconnected and multi-dimensional and are themselves an apt metaphor for the complexity of homeland security.

The central image of this artistic inspiration is the mirrored shield, and the myth of Perseus and Medusa as a story that uses brain to leverage brawn in order to apply the strength of the monster against itself. Moreover, the mirrored shield admits us to the realm of paradox that requires us to see ourselves as both part of the problem and part of the solution. The inspiration for an original painting to depict the universality of the homeland security story evoked a mash up classical archetypes and iconic cultural carriers: the Perseus/Medusa myth against the graphic of the Brooklyn Bridge.

Mythology provides a spectacular metaphor for complexity through the interconnectedness of the many back stories that bloom from almost any single instance of conflict and heroics. The Medusa myth provides a serendipitous fit to the homeland security story on many levels. The word Medusa means guardian or protector, so from one perspective, she was a terrifying monster who turned men to stone; from an alternative perspective, she was an extremely effective actor in her role. Medusa began as a beautiful young girl whose loveliness and confidence incited both Athena's jealousy and Poseidon's lust. Medusa's reptilian coiffure, petrifying expression, and exile were punishments from the wronged goddess after Poseidon, Athena's brother and nemesis, seduced the girl in Athena's temple, further victimizing the victim.

This fall from grace echoes the Lucifer effect[31] of transformation and situational adaptation. There is also scapegoating and displacement of anger. In addition, there are numerous associations with the head: Athena as the goddess of wisdom, who herself sprang full-grown from the head of Zeus; the suggestion of mask and changed appearance as altered identity; terror as a function of the eye of the beholder; and terror as a mind game (it is all in your head). The head-of-snakes also serves as a symbol of complex, decentralized evil, a force-multiplied demonized starfish whose defeat requires a confluence of cunning heroic strategies and actions.

Perseus is also an effective character in this analogy. A brash young man/demi-god who was taunted and manipulated into undertaking this quest, Perseus's journey involved much arduous travel and wandering before he could discover where Medusa lived (hidden in an inaccessible cave), and the find inhabitants (secret-keepers), equipment (mirrored shield, adamantine sword, winged sandals and helmet of invisibility) and unconventional strategy (avoiding her petrifying gaze through reflection) that would help him defeat the asymmetric power of the monster.

The mirror also represents the Department of Homeland Security's struggle with identity. The hero's mysterious paternity, and his brash and rash confidence in undertaking a mission that was more difficult and complicated than he understood when he set out, are also fitting analogies to the Department.

References to the Greek afterlife also relate to the homeland security narrative. Asphodel meadows are that part of the underworld for those common souls neither valiant nor virtuous enough to enter the Elysian Fields, nor treacherous enough to be condemned to fiery Tartarus. Asphodel meadows, depicted as a lesser version of life on earth, serve as a metaphor for complacency, for ordinariness. The asphodel meadows narrative also shares a compelling commentary on identity. Souls entering the asphodel meadows were forced to drink of the river of Lethe, and the ensuing forgetfulness caused them to lose their distinctive identity and become even more mechanical versions of their undistinguished selves. The everlasting delight of Elysian Fields is reserved for the good,

31 Philip Zimbardo, "The Lucifer Effect," overview of his book by the same name, http://www.lucifereffect.com/about_synopsis.htm.

the brave and the heroic, and the prospect of admittance and glorious immortality served as an inducement for warriors and heroes. These images bear a striking resemblance to the anticipation of Paradise that may lure young Islamic extremists.

Joseph Stella, an early twentieth century immigrant, created a series of vivid paintings[32] of the Brooklyn Bridge to celebrate the energy and innovation of his adopted country. The Brooklyn Bridge, a powerful symbol of early and enduring American ingenuity, provides both iconic backdrop and strong graphic structure. Its towers replicate the sacred grandeur of a cathedral, but in a secular, functional context that still preserves a clear spiritual element. The double framing of the arches corresponds to binary formulations of good and evil, them and us, in-group and out-group, but is also emblematic of integration, synthesis, and unity. The bridge is symbolic archetypically of connection generally, and also represents the nature of strategic trust as a leadership challenge: too many walls, not enough bridges. In its proximity to the other Twin Towers, the Brooklyn Bridge also serves as the Greek chorus in the 9/11 tragedy: a witness, a survivor, a guide, to help the audience follow the performance and know how to react. Viewers are invited to look behind the metaphoric images to consider homeland security as an issue of perception, perspective and complexity, and to look within to recognize themselves in the mirrored shield.

Judy Boyd's thesis analyzes homeland security as an element of popular culture and the spirit of our time.[33] The concept of homeland security has become a fixture of our contemporary cultural environment. We have looked at it, laughed at it, wondered at it, and complained about it, but for the most part, we continue to live around it and not deal with it directly.

Overall, the American people seem to regard homeland security as a function of government apart from their daily lives, except when they go through the airport. Most tend to regard it sideways, out of the corner of the public eye, instead of dead on. That

32 Google search: Joseph Stella Brooklyn Bridge, https://www.google.com/search?q=joseph+stella+brooklyn+bridge&hl=en&tbo=u&tbm=isch&source=univ&sa=X&ei=_JQiUarKC5GCyAH76oHYBA&ved=0CDAQsAQ&biw=1440&bih=740.

33 Judith K. Boyd, "Introducing the Future Now: Using Memetics and Popular Culture to Identify the Post 9/11 Homeland Security Zeitgeist" (master's thesis, Naval Postgraduate School, 2008).

phraseology may itself be a clue regarding some of the public's apparent avoidance issues regarding homeland security. The enormous implications of the terrorist threat can evoke fear not only in terms of immediate personal impact, but also in terms of the larger risk to the American way of life. That threat could be paralyzing; but as time goes by without a major attack, there is also a dangerous predisposition toward complacency and denial. For one reason or another, the result seems to be disengagement.

The image of the Mirrored Shield is intended to capture the inner and outer landscapes of homeland security. The concept for the painting grew and shifted during its creation, and spilled over into additional products. The works created for this project are traditional (high art) in that they involve intangibles and abstractions, and use form to consciously address concepts of vision, values, and culture. They are intentional pieces designed to elicit thoughts and commentary and demand attention.

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III. ART AS THE BRIDGE TO IMAGINATION

We all know that Art is not truth. Art is a lie that makes us realize the truth, at least the truth that is given us to understand.

~Pablo Picasso

Art can serve as a bridge that links reality and imagination. Since ancient storytelling traditions and the caves of Lascaux, art has been both the classic antidote to failure of imagination, and a recurring human urge to shape and make sense of the world. Artworks and storytelling offer a means for engaging imagination by using psychological archetypes and cultural evolution to describe homeland security as an endeavor of physical, psychological, and emotional sanctuary.

All human societies engage in some form of artistic behavior, including song, dance, and theater, as well as painting, sculpture, masks, and adornment, to make the social vision visible as shared imagination. Art is a means for adaptive individuals to internalize societal norms.[34] Both creating art and appreciating it involve complex cognitive tasks and risks.

Art, writ large, is itself a paradox: it uses lines, time, and limited dimension to transport us to universal, non-linear essence. It is an alternate approach to framing the wicked problem of homeland security. Asking new questions, or approaching existing questions from a new angle, may generate new solutions, or at least new directions.

In the introduction to one of the early editions of *History of Art*[35], H.W. Janson makes a number of observations about the differences between art and craftsmanship:

> The creative process consists of a long series of leaps of the imagination and the artist's attempts to give them form by shaping the material accordingly. . . [T]he image in the artist's mind is constantly shifting and changing, so that the commands of the imagination cannot be very precise. In fact, the mental image begins to come into focus only as the artist "draws the line somewhere." That line then becomes part—the only fixed

34 Ellen Winner, *Invented Worlds: The Psychology of the Arts* (Cambridge, Massachusetts: Harvard University Press, 1982), 25.

35 H. W. Janson, *History of Art* (New York: Prentice Hall Publishers, 1973), 10.

> part—of the image; the rest of the image, as yet unborn, remains fluid. And each time the artist adds another line, a new leap of the imagination is needed to incorporate that line into his ever-growing mental image.
>
> [T]he making of a work of art has little in common with what we ordinarily mean by "making." . . . [I]t is a game of find-and-seek in which the seeker is not sure what he is looking for until he has found it. . . To the non-artist, it seems hard to believe that this uncertainty, this need-to-take-a chance, should be the essence of the artist's work. For we all tend to think of "making" in terms of the craftsman or manufacturer who knows exactly what he wants to produce from the very outset, picks the tools best fitted to his task, and is sure of what he is doing at every step. Such making is a two-phase affair: first the craftsman makes a plan, then he acts on it. . . [W]ith [the artist] conception and execution go hand in hand and are so completely interdependent that he cannot separate the one from the other. Whereas the craftsman only attempts what he knows to be possible, the artist is always driven to attempt the impossible—or at least the improbable or unimaginable. . . Originality, then, is what distinguishes art from craft.

Janson goes on to describe the fundamental system and how an original work of art and its antecedent and predicate relationships form

> a web in which every work of art occupies its own specific place, and which we call tradition. Without tradition—the word means "that which has been handed down to us"—no originality would be possible; it provides, as it were, the firm platform from which the artist makes his leap of the imagination. The place where he lands will then become part of the web and serve as a point of departure for further leaps.[36]

The definition of art continues to expand as new incarnations of creativity appear, but generally encompasses some combination of imagination with intentions and aesthetics, or lack thereof, to produce an experience that can be shared with others, thus conforming to the notion of communication. As a link between artist and audience, art thrives on an inherent human connection consistent with Jung's concept of the collective unconscious.

36 Ibid., 15.

A. ART AS METAPHOR

The aim of art is to represent not the outward appearance of things, but their inward significance.

~Aristotle

Metaphor, whether verbal, visual, musical, or other, captures a sense of simultaneous sameness and difference that sets up a vibration, a resonance, between the original object (or concept) and the comparison, and between the artistic creation and the audience. This tension, this dueling ambiguity and clarity, makes the thing more than itself, and draws forth an energy that bridges the gap between the "reality" and the creation. The potential power of that energy flows from the combination of conscious and unconscious engagement that art can elicit. This engagement gives myth and metaphor the power to address enduring lessons on a higher, more complete level than mere logical, linear reckoning; to teach us something more universal than the immediate; and to move us closer to "the truth given us to understand."

Metaphor synthesizes, reorganizes and transforms "reality" by transferring attributes of one entity to another, usually through similitude or contrast. Semiotics, the study of signs and sign processes and their socialization, is central to this discussion. Hermine Feinstein's paper *"Meaning and visual metaphor"* reiterates and builds on Suzanne K. Langer's thesis that metaphor is much more than a linguistic embellishment, but rather an essential process of thought central to our understanding of experience, and that symbolization is a fundamental human need and activity.[37] Metaphor organizes associations of experience beyond the literal, and opens the process to discover new levels of meaning and sense. Feinstein also explores Langer's contention that art is not only metaphor, but also a product of thought essential to the development of human intelligence.

Langer viewed the need and capability to symbolize, to make one thing stand for another and to use that abstraction, as a fundamental element of being human. Langer claimed that experience must be transformed into symbol in order to understand it, and

37 Hermine Feinstein, "Meaning and Visual Metaphor," *Studies in Art Education*, vol. 23, no. 2(1982): 45.

that it must be retransformed into symbol systems or language in order to convey experience.[38] Symbolic transformation is fundamental to the act of conveying meaning.[39]

Langer's work differentiates between signs and symbols. A sign is a paired, natural relationship that is not invented, but observed, and that denotes the existence of a thing, event or condition.[40] Examples include the smell of smoke as an indicator or fire; fever as an indicator of illness; rain clouds as signifiers of rain. These fixed associations are the same for all people in all languages.

In contrast, a symbol is an invented convention which a group of people agree to use to stand for another object, event, or idea.[41] Symbols may have an explicit denotation, like a stop sign; or an implicit connotation, like poetry; or contain elements of both.

In literal communication, the meaning of the symbol has a one-to-one correspondence with the thing or idea named. The meaning and the referent have a culturally consistent identity. Nonliteral communication evokes through connotation, but also requires an element of literal meaning. In nonliteral symbolic transformation, the referents' meanings are not singular but multiple, so that the individual experience of the recipient may affect understanding. The multiplicity of metaphor bases meaning on subjective experience and generates various associations which can provide new, different, or deeper meanings.[42]

Feinstein relates Langer's observations regarding inexpressibility:[43] that many aspects of the felt experience are global, inexpressible and beyond words, and that

38 Hermine Feinstein, "Meaning and visual metaphor," *Studies in Art Education*, vol. 23, no. 2 (1982): 45.

39 Ibid., 46–47.

40 Ibid., 46.

41 Ibid.

42 Ibid., 47.

43 Ibid., 49.

metaphor can fill the gap.[44] By being free of the wordiness of literal explanation, metaphor can approximate perceived experience by transferring the most relevant experiential information.[45]

Feinstein recaps Ortony's theory of compactness by explaining that, by transferring essential chunks of information and leaving it to the percipient to fill in the details and construct meaning, metaphor essentially achieves through condensed shorthand what literal language can achieve only through lengthy and limited longhand.[46] Further, while expository text tends to be emotionally neutral, metaphor frequently accomplishes the transfer of meaning more vividly and emotionally, and potentially more significantly and influentially, than literal explanations.

Both verbal and nonverbal metaphor have the power of using comparison and substitution to activate the insertion of personal experience: "metaphor reorganizes and vivifies, it paradoxically condenses and expands, and it synthesizes often disparate meanings."[47] In "Semiotics and Art History," Bal looks at art and visual metaphor in the larger context of semiotics: the study of sign, sign usage, and interpretation. He explores the notion of "context" as a basis for interpretation and moves from the idea of semiosis as the product of static, immobile sign systems and introduces the idea of ongoing semiosis, with the system dynamically unfolding through time.[48]

These concepts of semiotics have their antecedents in the work of linguist Ferdinand de Saussure, who explored the relationship between word and meaning and suggested that the role of language is not just a reflection of experience, but actually a fundamental determinant of experience that contributes directly to thought and understanding: " in observing ourselves through the metaphor, we are choosing to engage in an act of creation: the metaphoric paradigm not only defines, but limits, filters

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[44] Hermine Feinstein, "Meaning and Visual Metaphor," *Studies in Art Education*, vol. 23, no. 2 (1982): 48.

[45] Ibid., 49.

[46] Ibid., 49.

[47] Ibid., 50.

[48] Mieke Bal and Norman Bryson, "Semiotics and Art History," *The Art bulletin*, vol. 73, issue 2 (1991): 177.

and constructs our existence."[49] Language and symbolization help create a structure for processing random thoughts, and this structure of symbolic transformation serves as a conceptual mapping system not only for language, but for the process of perception and "abstract seeing."[50]

Symbolic transformation creates a system of conceptual metaphors that govern how we think and act. For example, the metaphors for rational argument use the terminology of warfare and consequently frame the debate as a battle: the individuals voicing differing views are opponents who attack and defend positions, win or lose ground, and ultimately win or lose the argument.[51]

This conceptual metaphor affects not only how we talk about debate, but also how we think and act. An alternate concept illustrates this point:

> Imagine a culture where an argument is viewed as a dance, the participants are seen as performers, and the goal is to perform in a balanced and aesthetically pleasing way. In such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently. [52]

Yet another metaphor could frame debate as a mining operation, in which the participants serve the common purpose of digging deeper, and coordinate and collaborate to retrieve the riches. This metaphor, too, offers a conceptual map, a structure, for building out ideas and action.

We might also shape debate, and the practice of homeland security for that matter, in terms of cathedral thinking, based on the anecdote of the three stone masons. When a passerby asked each what he was doing, the first responded that he was cutting stone. The second responded that he was building a wall. The third responded that he was building a cathedral. It is that third response, of long-term, generational, strategic

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[49] Unknown author, Why think about Metaphors and Models? http://www.resources.scalingtheheights.com/why_think_about_metaphors.htm.

[50] Ibid.

[51] Ibid.

[52] Ibid.

spiritual visualization as well as ambitious physical construction, which both includes and transcends the stones and the walls, which we should aspire to.

Metaphor demands a personal response, even introspection, from the percipient. The nonverbal cues of visual metaphor, freed of the constraints of language and thereby more open-ended, can take the transfer of meaning a step further by stimulating associations that can apply to a larger range of topics because the topic is not explicitly stated.[53] Consequently, without the conceptual tools for interpreting nonobjective work, there may be a larger spectrum of interpretative responses and a larger margin of error between what the artist intended and what the viewer comprehends.

But "correct" interpretation is not necessarily the point. In her article "Art as Visual Metaphor," Feinstein argues that viewers who fail to respond to art metaphorically do themselves a disservice by missing the opportunity for inquiry into complex symbols.[54] The very willingness to construct meaning beyond the literal signification is itself a manifestation of imagination and may result in new thinking, new insights, and "the clarification and expansion of reality."[55]

The metaphors we choose, consciously or unconsciously, to tell the story of homeland security will frame not only what we think but how we act and how we are perceived. This framework is crucial to shaping purpose and strategy, and should not be left to accident or to simply default to a familiar military metaphor which no longer fits. Adopting the term "Global War on Terror" allowed the United States to revert to the conceptual ground where we had confidence and dominance, but the nature of the conflict that the 9/11 terrorists provoked is cultural and asymmetrical and supersedes traditional military conventions.

In a shifting international landscape, metaphor is a powerful filter for how we perceive ourselves, our security, and our future. For example, if we perceive our piece of the global pie as shrinking because "the rest" (the "other") is rising, the United States is

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[53] Hermine Feinstein, "Meaning and Visual Metaphor," *Studies in Art Education*, vol. 23, no. 2 (1982): 50.

[54] Hermine Feinstein, "Art as Visual Metaphor," *Art Education*, vol. 38, no. 4 (July 1985): 26.

[55] Ibid., 29.

in a position of loss and diminution. If we see the problem as one of establishing a modern bakery and baking new pies and more pies, we create the mindset and the opportunity to develop recipes, cultivate orchards, reform agriculture, engineer technology, and propagate new marketing campaigns.

Joshua Cooper Ramo suggests rechristening DHS as the Department of Resilience and redefining its mission. He notes that the resistance systems and language we currently use put us in a reactive mode to events we cannot truly deter, prevent, or predict. Ramo employs the metaphor of the Maginot line (also used by Nassim Nicholas Taleb in the discussion of black Swan events; see Part IIB.) to urge reframing our national priorities in terms of resilience. He advocates elevating the mission to an innovative, forward-facing posture to get us past the Maginot line mentality: ." . . an obsession with building walls blinds us to the chance that someone might tunnel under such bulwarks;"[56] Or simply move around them.

B. MYTH AS METAPHOR

There are only two or three human stories, and they go on repeating themselves as fiercely as if they had never happened before.

~Willa Cather

Life was theater long before terrorism was theater, and mankind used myth to make sense and tell stories that capture the devolution from the perfection of unity to duality and from duality to the many, the infinite offspring. The Greeks embraced an anthropomorphic vision of its pantheon and thereby elevated humanism. The family unit, the home, (and by extension the clan, the tribe, the society, the nation) is a re-enactment of that theater of identity. Myth plays out identity in relation to father, to mother, to child, to self. The child is father to the man. This is that.

Myth frames the unframeable. It points to the all-encompassing whole, beyond polarities. Metaphor not only embraces similarities, but also incorporates dissimilar elements. Transcendence lies in this holism of unifying polarities. Good and evil, time and eternity are not neutered or neutralized, but are mutually illuminated and reinforced.

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[56] Joshua Cooper Ramo, *The Age of the Unthinkable* (New York: Little, Brown and Company, 2009), 191.

Duality is subsumed into unity: not cancelled out, but moved to a symbolic realm that transcends objective possibility. Each is both. This is that.

Jung insists that unconscious archetypes are beyond the control of the conscious mind, and that motifs can be recognized, but not manipulated and managed. In that spirit, this exploration of myth and metaphor is intended as a journey of discovery and transformation, and not as a formulaic destination.

We need to understand our own mythology because cultural myths are often reinforced as cultural history. Symbols become cultural carriers, and the carriers are frequently imbued with characteristics of cultural continuity and survival. The cultural symbols become sacred elemental unities, with a constellation of associated qualities and values that grow stronger through time. Archetypal patterns may be similar, but distinctions in details are reinforced to reflect identity vice otherness, and to accentuate differences and divergence.

Positive social identity is central to pride and esteem of self, family, nation, religion and culture. Two major mutually reinforcing threats inflame the conflict between value systems.[57] Islamic fundamentalists view Western influence as an abrogation of their culture and religion. Many Americans view illegal immigration (and globalization, including much of legal non-European immigration) as a threat to American identity. Social identity needs to be distinct and positive, and the accelerated blending effects of technology and economics and the increased contact they produce tend to both compromise and amalgamate group identity and dynamics, and stifle diversity. Fundamentalists on both sides resist the changes of globalization and the perceived loss of authentic identity. Out groups are a threat to both.

Manmade cultural carriers, such as the flag and the veil, take on greater significance as they serve as phenomenal substitutes for the cultural identities they represent.[58] These icons convey contradictory significance of both unification and

[57] Fathali M. Moghaddam, *From the Terrorists' Point of View: What they Experience and Why They Come to Destroy* (Westport, Connecticut: Praeger Security International, 2006), 79–80.

[58] Fathali M. Moghaddam, *How Globalization Spurs Terrorism: The Lopsided Benefits of "One World" and Why That Fuels Violence* (Westport, Connecticut: Praeger Security International, 2008), 9–10.

separatism, and reinforce in-group and out-group differentiation and conflict. The cohesiveness of these carriers within the sponsoring group externalizes the otherness, and accentuates the conflict of both competing material interests and competing cultural values.[59] Fairness and justice are relative (situational), and not absolute, values. Storytelling is a powerful instrument for communicating values because it provides the context and situation. Assimilation, one path to diminish conflict, offers the cohesion of sameness; but the commonalities of clothing, music, technology, entertainment, often come at the cost of local language, heritage, and tradition.

Joseph Campbell's vast work in comparative mythology led him to identify recurring symbols and stories as *The Hero with a Thousand Faces*, and to recognize the hero's journey as the cosmic roadmap to self-discovery and transcendent truth. Joseph Campbell identifies 17 elements of myth that recur in diverse cultures across time and geography as the monomyth, or the Hero's Journey. These elements vary from myth to myth in how, when, and whether they appear, but are generally divided into three major sections. "Departure" describes the circumstances of undertaking the quest; "Initiation" deals with the trials and adventures along the way; and "Return" relates the challenges of the hero's return home with acquired knowledge or treasure. Campbell's description of the Hero's Journey is not a directive, sequential roadmap that tracks a single path, but rather a compass, sometimes internal and sometimes external, that encourages the traveler to recalibrate direction along the way. Not only did Campbell see recurring archetypes in mythology, he also suggested that mythology itself could serve as a surrogate for the Mentor archetype: an experienced guide to basic, universal truths.

The overall course of the monomyth is a call to adventure that moves from the known into an unknown world, where the subject faces tasks and trials, often with the assistance of helpers who provide advice, amulets, or equipment. At the lowest point, the traveler realizes that the structures of the known world are insufficient to his or her needs, and undergoes a transformation that incorporates the strength, wisdom, or treasures encountered on the journey. That transformation develops into atonement between the

[59] Ibid., 48.

hero and the previously unidentified forces of the unknown. The final element of the cycle is the return to the known world, usually to the point of origin, with new gifts of knowledge and understanding.

The universal construct of the hero's journey may be an apt construct for considering the intentional provocation of the 9/11 attacks and the evolution of the Department of Homeland Security. The hero starts out innocent and naive and may be initially manipulated into undertaking the adventure. He or she seeks advice and assistance, and undergoes a transformation to adapt to the requirements of the alien world. In some versions, the hero returns to acclaim and changes the old order. In others, the gifts the hero brings back are not recognized or valued, and the world resists change. In yet other examples, the hero fails, and must return to repeat the quest. In some renditions, the hero dies. This multiplicity second-guesses predictable cause and consequences, and also warns that not all tales end happily ever after.

Myth promises not the kingdom, but the keys.[60] In contrast to the "destination" solutions offered by formal religion, anthropomorphic powers in the realm of myth are guardians and messengers along the path to immortality, announcers of the mystery and the adventure. Imagination and its products are public and private, collective and individual.

Myth offers triumph and failure, humor and entertainment, and provides a social bond that cements cultural agreement and community perspective. The stories of mythology relate human and supra human conditions with flaws and foibles, and serve not as models of perfection, but as facilitators and catalysts of choice and circumstance. They offer an a la carte menu instead of the prix-fixe of a particular religion. Campbell

[60] Joseph Campbell, *The Hero with a Thousand Faces* (Novato, California: New World Library, 2008), 149.

explains the visualized deities as symbolic custodians.[61] The hero seeks not them, but their grace, to fulfill the adventure, and must convince them or trick them to share their secrets and treasures.

Campbell documented the power of myth in many books. His *Historical Atlas of World Mythology* is a sweeping multi-volume work that tracks myth across time, geography, and culture. In *Volume II, Part I, The Sacrifice,* Campbell notes that myth describes the macrocosm as marked by periodicy: pulse, rhythm, pattern; and the microcosm as marked by tension and polarity. There are two paths for release from this tension. To surrender to a higher social authority (which connects the individual to a higher cosmological order) or to embrace the tension (duality) of one's metaphysical identity by integrating the polar opposites while recognizing their autonomy.

Not all cultures have literature, but all cultures tell stories. Heroes represent the intersection of personal development and self-discovery and his or her home base, which is both local and universal. Heroism manifests public actions and implications regarding the society and culture where he or she acts, or returns after the fact, or perishes in the effort.

Myth collapses time and invokes the universality of here and now, so that "once upon a time" equals "now and forever."[62] Past and present are undifferentiated, so that the rite and its referent are identical: this is that. Myth teaches lessons about timelessness through meaning and context, through the rich fabric of action, motivation, and ecstasy. It offers answers about where we came from and where we are going, and skirts the fine line between mortality and immortality and between tragedy and triumph.

Campbell describes myth in terms of four broad functional areas.[63] On the mystical level, myth awakens and maintains in the individual a sense of wonder and reinforces his or her role as participant in the mystery of this ultimately inscrutable

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[61] Ibid., 155.

[62] Joseph Campbell, *Historical Atlas of World Mythology, Volume II, The Way of the Seeded Earth, Part 1, The Sacrifice* (New York: Harper & Row, Publishers, 1988), 37.

[63] Joseph Campbell, *Historical Atlas of World Mythology, Volume I, The Way of the Animal Powers, Part 1, Mythologies of the Primitive Hunters and Gatherers* (New York: Harper & Row, Publishers, 1988), 8.

universe. On the cosmological level, myth employs the local order of nature and the physical/geological landscape as a determinant in storytelling, so that universal ideas are clothed in recognizable local forms. On the sociological level, myth validates and maintains the moral system and customs of the local culture. On the pedagogical level, myth uses universal motifs to guide individuals through the stages of life, from the dependency of the cradle through the responsibilities of maturity and ultimately to the mystery of the grave.

Karen Armstrong uses a similar taxonomy to describe how the nature of myth is revealed through Neanderthal graves. First, it is "rooted in the experience of death and the fear of extinction."[64] Second, myth is nearly always connected with ritual and sacrifice, and makes no sense in a secular setting. Third, myth is about the unknown and pushing the limits of reality into extremes that go beyond normal experience. Fourth, myth provides not only story, but also behavioral lessons and spiritual direction for right action. Finally, myth points to a plane of existence that is the enduring counterpart of temporal experience, and provides a touch point for mortals to connect with the divine.

Myth shifted the cosmic order from the plant and animal messengers embraced by the earliest peoples to the heavens, and the mathematically-ordered patterns of the sun, the moon, the planets, and celestial motion. Depending on geography, the open sky circumscribed the horizon as a great circle within the larger cycle of existence. Our current paradigm uses subatomic energy as the focus of our understanding of the universe, but even through the apparent progress of scientific observation and explanation, an inner mystery remains, and today's scientific "facts" may well become overshadowed by yet-undiscovered revelations.

The perceived interplay of humanity and divinity shifted as civilizations continued to develop and mankind assumed greater responsibility and credit for quality of life. Human ingenuity transformed societies from hunter-gatherers completely at the mercy of following the natural landscape to agrarian cultures that studied the cycles of the earth stayed put to plant and harvest a reliable food source. Cities developed, and

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[64] Karen Armstrong, *A Short History of Myth* (New York: Cannongate, 2005), 3.

produced a variety of urban myths that synthesized historical and mythic characters, places, and events. Myth explores the limits and transcendence of the human condition by juxtaposing it with the wisdom and courage required to face danger and uncertainty. Myth requires action and valor to transcend the transitory turbulence of everyday life.

Asymmetry suggests the movement required to fill a vacuum, and the natural movement to restore balance. Any action might fill the void. Awareness of the void is key: seeing the negative space as invitation to imagination, to "finish" while respecting and eliciting alternative paths to completeness. That conscious attention marks the difference between kneejerk reaction and considered response.

Greek mythology is particularly powerful because of the humanity of its pantheon. Gods and goddesses are portrayed not as austere and unknowable beings beyond the dynamics of good and evil, but as beings eminently subject to foibles of anger, jealousy, lust, love, and favoritism. This linkage of the human and the divine encourages mythology as a rational, approachable path to sense making that includes the irrational, but is not defined by it. Mythology, and its parent, metaphor, hold the paradox of sameness and difference, the simultaneous engagement and letting go of "facts," that can be the gateway to welcoming the muse of inspiration and self-actualization.

Stories of founding are vital to a person's (or a people's, or an organization's) sense of purpose and identity, and continuity. The birth motif contains a powerful evocation of connection and unifying values, and can attract vigorous psychic energy for ideas and for action: for development and transcendence.[65]

The dual birth motif is commonplace in myth. The hero frequently descends from divine and human parents, and this hybrid status echoes the ambiguity and polarity of existence. The second birth motif is also a familiar characteristic of cultural transformation. There is a ritual initiation, as by circumcision, baptism, or confirmation, to mark the transition to adult status. This rebirth incorporates patterns of fall and redemption, and the self—not self—more than self dynamic frequently plays out as the incestuous tales of Oedipus and Hamlet, where the murdered father results in situations

[65] Joseph Campbell, *Myths to Live By* (New York: Bantam Books, 1988), 12.

that are “more than kin and less than kind.” There is a human impulse to mark the transition from mortality to immortality, and to establish rites to recreate that transformation, that is both curse and benediction.

Heroes’ ordeals frequently involve situations such that even the gods are unable to retract oaths, so that we should be careful what we wish for. A smitten Apollo granted Cassandra the gift of prophecy; a rejected Apollo could not retract his gift, but changed it so that no one would believe her visions of the future, mitigating power with powerlessness.

In a similar vein, the sun-god Helios agreed to prove his paternity by granting the lad Phaeton any wish. When the boy’s request was to drive the chariot of the sun for a day, Helios protested that not even Zeus could control the fiery chariot and horses, but finally relented to fulfill his promise to his son. Indeed, the boy could not control the powerful steeds. When the chariot rose too high, the earth grew cold, and when it fell too close to earth, the land burned and turned to desert. Zeus ultimately threw a thunderbolt to stop the havoc of the runaway chariot, and Phaeton fell to his death. Sometimes great daring ends in failure and death.

The Phaeton example demonstrates that not all myths end “happily ever after.” When the hero enters the no man’s land between life and death, he does not always return. Time and again, myth embraces the paradox of duality. The life-giving energy of the sun and the lightning bolt destroyer are alternative images of the same power. Life-giving rain and life-taking flood represent positive and negative dimensions of the same force.

The endurance and regeneration of natural phenomena reveal a hidden force larger and stronger than human experience. Animals, objects, and phenomena were more than symbols of the profound mysteries of life; they were representatives, identities, metaphors, of the archetypes behind the mysteries. There is no gap between the sacred and the profane. This is that.

These are lessons about resilience and the lack of resilience, about adapting and failing to adapt, about understanding and falling short of the revelations available to us.

Every culture harbors a myth of paradise lost, where human beings were immortal and lived in harmony with the gods and with animals and nature. Myth not only recounts the greed or failing that accounts for the loss, but also offers a way to expiate that human failure and to regain a glimpse of the divine. To the ancients, the mystery was as ever-present and as unattainable as the sky, and myths of ascent and higher levels of consciousness relate to journeys of transcendence.[66] Mountains are frequently venerated in myth as the way to approach the heavens, the domain of the gods, and temples, pyramids, and ziggurats replicate that elevated portal.

Ascent to the celestial sphere is frequently preceded by descent, literal or figurative, into the depths of the earth.[67] The shaman of hunting societies served his community by communing with the animals to learn their secrets, and demonstrating great respect for the animals the tribe killed to survive. The shaman's quest and training deals with the danger and uncertainty of the hunt, and is ultimately a confrontation with death. The shaman bridges the ambivalence of the hunter killing his prey by connecting the practical exigency of food with the spiritual sacredness of life. Armstrong points out that, "Mythology often springs from profound anxiety about essentially practical problems, which cannot be assuaged by purely logical arguments." In modern parlance, we call this a wicked problem.

As human beings increasingly used rational powers to develop tools and weapons and organize society, they increasingly relied on *logos*, logical and scientific thought, to help them function and succeed in the world.[68] Pre-modern societies accepted the complementary spheres of *logos* and *mythos* to answer questions not only about practical and rational problems about how to subsist and survive but also about how to transcend the tragedy and sorrow of human existence.

Because myth imparts sacred knowledge, it is usually told during a ritual, a rite of passage that transforms the listener. The ritual breaks down the barrier so that the listener

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[66] Karen Armstrong, *A Short History of Myth* (New York: Cannongate, 2005), 24.

[67] Ibid., 26.

[68] Ibid., 30–31.

experiences the story as his own. Pushing the extremes beyond the limits of normal reality requires a degree of trial and death-defying change that is effectively death to previous experience, and rebirth to a new level of consciousness and responsibility.[69] Myth relates what heroes endured to face the unknown; in most cases, the consequence of their adventure was not to attain immortality, but to become fully human.

While *mythos* relies on an emotional/psychological component, *logos* operates through critical intelligence that dismisses non-rational inquiry.[70] It turns away from myths of divine origins, and looks to the laws of cosmos, to philosophy, and to the impersonal forces of science. Greek tragedy served to bridge the transformation between myth and logic by questioning the fairness and justice of the gods as well as human values of heroism and social responsibility. In tragedy, the old models of physical valor and cunning are insufficient. Drama captured the tragic hero caught in a dilemma of choice and consequences, and forced the audience to feel the experience of another through the emotions of pity and terror, and to participate in *katharsis*, the inner purification that results from purging extreme emotions.[71] Tragedy enlarges humanity both through communal aspects of shared pain and through the corrective, collective rebalancing gained from facing nearly unbearable extremity.

Platonic and Aristotelian philosophy considered the old myths incompatible with reason, and discredited the previously complementary relationship between *logos* and *mythos*. Despite the contemptuous dismissal of myth as irrational, philosophers continued to use myth to relate matters that fall outside the scope of rational thought. As Hamlet notes, “There are more things in heaven and earth, Horatio, than are dreamt of in your philosophy.” (I.v.166–167)

Scientific and technological discoveries offered unprecedented control over the environment.[72] Copernicus, Bacon and Newton rendered myth and reason increasingly incompatible. Logic rendered false anything it could not explain. The mysteries of the

[69] Ibid., 35.

[70] Ibid., 97–98.

[71] Ibid., 99–100.

[72] Ibid., 122.

universe were being revealed, but only to the learned few. Even while people were encouraged to have their own ideas, the discoveries of astronomy discredited their perception of the earth as static and made them dependent on "experts" who could explain the nature of the cosmos.[73] Intuitive individual perception came into question even as the evidentiary inquiry of science offered new vehicles of discovery and rational "proof."

The endurance and regeneration of natural phenomena reveal a hidden force larger and stronger than human experience. Animals, objects, and phenomena were more than symbols of the profound mysteries of life: they were representatives, identities, metaphors, of the archetypes behind the mysteries. There is no gap between the sacred and the profane. This is that.

C. INSTITUTIONALIZING IMAGINATION AND CREATIVITY

My alphabet starts with this letter called yuzz. It's the letter I use to spell yuzz-a-ma-tuzz. You'll be sort of surprised what there is to be found once you go beyond 'Z' and start poking around!

~Dr. Seuss

In *Creativity: Flow and the Psychology of Discovery and Invention*, Mihaly Csikszentmihalyi notes that for creativity [or imagination] to change an aspect of culture in some important respect, "the idea must be couched in terms that are understandable to others, it must pass muster with the experts in the field, and finally it must be included in the cultural domain to which it belongs."[74] Imagination and creativity are not precisely the same, but share many common elements of insight, novelty, and innovation. Imagination tends to be the more personal manifestation, extending to include an abstract, free flying element, without accountability; and creativity is the more social manifestation, extending to process and production and sharing, with the attendant risks of being rejected or ignored. For the purposes of this discussion, these concepts are conflated. Even though Csikszentmihalyi's study of creativity relates to the socialization

[73] Ibid., 122.

[74] Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: Harper Collins Publishers, 1996), 27.

and acceptance of ideas, his writings on the nature of *flow* are founded on observations of personal, even private, experience, motivation, and discovery.

Csikszentmihalyi promotes a systems model of creativity, and contends that creativity with a capital C is never limited to the mind of a single individual but must be regarded as a cultural system that comprises three primary elements.[75] First is the *domain*, a set of symbolic rules and procedures that represents and characterizes a segment of knowledge shared by a particular society and that serves as an element of the society's culture. Second is the *field*, those experts or power brokers who serve as gatekeepers or guardians of the threshold; they serve as decision makers who determine which new ideas deserve to be admitted into the domain. The third element is the individual *person* who has a new idea or perceives a pattern and acts to change the domain, or even create a new domain.

Creativity consists of interacting with and changing the content of a particular domain.[76] Adopting this perspective, imagination requires the dynamic relationship between the domain, the field, and the person who creates, and occurs only when the individual generates some innovation that will change or alter a recognized domain and is legitimized by the field of experts who assess and accept that alteration. Learning to operate in a new domain is difficult. The domain of homeland security is a work in progress. Creating the enterprise architecture of a new domain, pulling in elements of other domains so that they are both same and different, requires openness, good instincts, and good judgment. Adopting art and imagination as core elements of homeland security can enrich the domain, foster new ways of thinking about the issues, and shape how homeland security is integrated into American culture.

Csikszentmihalyi has written extensively on the process and effect of creativity and flow. Like Joseph Campbell, Csikszentmihalyi notes that, for most of human history, creation was considered the province of supreme or divine beings, and all cultures

[75] Ibid., 27–29.

[76] Ibid., 29.

honored creation myths that accounted for their beginnings.[77] As human beings began to understand and unravel the mysteries of the world, that paradigm has increasingly shifted to the human side of the mysterious process of creativity and adaptation.

Csikszentmihalyi observes the conflicting but complementary nature of human beings' conservative tendency toward survival, self-centeredness, and stasis, versus their expansive tendency toward exploration and discovery, noting that the creative impulse may be smothered unless it is cultivated and culturally reinforced.[78] Csikszentmihalyi also ties creativity to the availability of surplus attention,[79] to conditions that allow individuals to explore beyond just survival. Creativity also tends to occur at the intersection of different cultures, in conditions where individuals exposed to multiple beliefs, behaviors, and knowledge are more likely to see new combinations and accept new ideas.

Creativity is the cultural equivalent of genetic mutation. A creative person changes memes, the units of information transferred from person to person to educate and inform. When memes are changed, there is the possibility of mutation that results in improvement.[80]

Emphasizing the systemic nature of creativity, Csikszentmihalyi suggests that individual ingenuity must be recognized, rewarded, and *transmitted*[81] *(*emphasis added*)* for creation and discovery to take place. Creative persons may find autotelic pleasure in learning and discovering for its own sake, but the shared success and application of that discovery requires both an audience and validation.

D. MINDFUL CREATIVITY

[77] Ibid., 5.

[78] Ibid., 11.

[79] Ibid., 8.

[80] Ibid., 7.

[81] Ibid., 2.

We have to continually be jumping off cliffs and developing our wings on the way down.

~ Kurt Vonnegut

Art, and creativity, can help us "forget" what we think we know, and open the door to a wider array of questions and answers. Psychologist Ellen J. Langer explores mindfulness, bringing full attention to experience through present-centered awareness; and mindlessness, the inattention and lack of awareness that can occur through repetition or through a single exposure to a "fact:" that is, an authoritatively provided piece of information that we accept and hold without question. Langer notes that the language of authority can bind us and blind us to a single perspective that prevents a more mindful, creative use of the information. Presenting and accepting information conditionally instead of absolutely broadens its usefulness into additional contexts.[82]

In introducing her observations about the power of attention and mindful learning and the nature of intelligence, Langer notes that art and myth can convey and preserve important and profound cultural lessons to succeeding generations, but that some (shadow) myths, or mindsets, undermine the power of learning. The mistaken myths she identifies are not the insightful metaphors of storytelling but conceptual traps that hinder and constrain active learning and exploration. Langer reproduces and expands upon Dean Radin's four stages of adopting ideas:[83]

> "The first is, 1. 'It's impossible.' 2. 'Maybe it's possible, but it's weak and uninteresting.' 3.'It is true and I told you so.' 4. 'I thought of it first.' " I would add a fifth stage, "We always knew that. How could it be otherwise?"

Langer espouses conditional versus absolute learning, and notes that the more rigidly we learn the original information, the more difficult to process and adapt to new information. The way information is learned can affect how and when it is used. Further, society tends to reinforce single-minded viewpoints, and eventually the efficiencies of expectation overcome actual observation and breed a mindlessness akin to existing on

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[82] Ellen J. Langer, *On Becoming an Artist*, (New York: Random House, 2005), 13.

[83] Ellen J. Langer, *The Power of Mindful Learning* (Reading, Massachusetts: Addison-Wesley Publishing Company, 1997), 4.

automatic pilot. Langer differentiates between information provided conditionally (This could be a . . .) and information provided absolutely (This is a . . .) and finds that students taught conditionally are likely to use the objects/information in more creative ways. She asserts the three characteristics of a mindful approach as "the continuous creation of new categories; openness to new information; and an implicit awareness of more than one perspective."[84] Mindfulness born of suggestive, non-explicit representation can result not only in broader application, but also in deeper understanding: "Conditional information leads us to be more mindful, and when we are more mindful, we see more."[85]

Langer goes on to consider how automatic organization is important, indeed essential, to our ability to function effectively; but that multiple perspectives offer an enhanced level of understanding and that no single perspective optimally fits a situation. "Facts" are taken as absolute truths, and as closed information that warrants little insight or critical thinking.[86] There is stability in the idea that there are basic truths throughout the world that are, or should be, accepted by everyone, but this tendency tends to close off and encapsulate information with little reason to think about it.

The possibilities of flexible thinking can mitigate the dangers and pitfalls of the illusion of right answers. The perception of a solution's possibility enormously increases when we generate new ways of doing something even if those ways have a low probability.[87] When we learn information with the recognition that there are several alternate ways of viewing it, we tend to use that information more creatively or adaptively.

Langer explores the novelty of perspective by considering the effects of time and context, noting that soft vigilance is open to novelty and takes in more information, while hyper vigilance locks in on an object of attention and may miss important informational

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[84] Ibid., 5.

[85] Ellen J. Langer, *On Becoming an Artist* (New York: Random House, 2005), 177.

[86] Ellen J. Langer, *The Power of Mindful Learning* (Reading, Massachusetts: Addison-Wesley Publishing Company, 1997), 4.

[87] Ibid., 5.

cues. She also notes the impact of the self-reference effect [88]whereby information in one's environment is more likely to be remembered when it is personally relevant to the individual. The two ways to make ideas more relevant is to shape the presentation of educational materials to appeal to the interests of students. The second, more elusive approach is to change students' attitudes towards the material so that they actively seek out engagement and meaning.[89]

Encouraging students to actively consider information from alternative perspective(s) makes the material more meaningful to the individual and focuses on the context-dependent nature of information. This leads to drawing additional distinctions and to further interpretation, and results in more involvement and more attention. Conditional learning allows for circumstances that exceed the normal and predictable and allow for altered context and uncertainty. Certain kinds of previous learning and assumptions can encumber and restrict creativity. Loosening previous knowledge and expectations could make it easier to comprehend new complexities and formulate alternative solutions.

Langer also takes into account the sleeper effect.[90] People hear persuasive arguments from sources with a range of credibility and are tested to see if those arguments affect their attitudes. Initially, the credibility of the source affects the acceptance of the argument, but over time, people forget where they heard it but retain essential elements of the message. Also over time, people tend to make dispositional rather than situational attributions. As they forget the details, they will substitute scenarios that reinforce their general impressions. That general impression displaces the particulars of the actual content and context and, in effect, changes the "truth." Once a person accepts information unconditionally, these mindsets are seldom considered for re-examination. Truth *can* change depending on time and context. Reinventing in the present is a more powerful tool than unconditionally bringing prior knowledge or

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[88] Ibid., 74.

[89] Ellen J. Langer, *The Power of Mindful Learning* (Reading, Massachusetts: Addison-Wesley Publishing Company, 1997), 74–5.

[90] Ibid., 86–87.

previous solutions into current problems. This effect seems to reflect an inversion of imagination in which substitute scenarios displace the context of "fact" and overwrite details with impressions.

E. PRACTICE AS INQUIRY

I'll play it first and tell you what it means later.

~Miles Davis

New academic theories suggest that studio inquiry and practice-led research based on subjective, interdisciplinary, and emergent methodologies can provide a vital complement to traditional scholarship and research. *Practice as Research: Approaches to Creative Arts Inquiry*, edited by Estelle Barrett and Barbara Bolt, provides an engaging discussion of this alternative methodology. This process-driven model claims that artistic and cultural creativity constitutes an important form of research, and that personally situated experience can generate new knowledge and manifest the materialist perspectives comprised in Heidegger's handlability and Dawkins' meme theory: knowledge from doing and from the senses that is subsequently carried forward and replicated. In contrast to research, practice is an active, in-to-out process of revelation. Creativity holds the possibility not only of acquiring new knowledge, but also of informing human understanding from new perspectives.

Creative arts research is a relatively new approach to academic validation. The studio process opens analysis to an alternative way of seeing and thinking critically. Estelle Barrett suggests that Richard Dawkins' meme theory is a useful concept for valorizing and validating creative arts research.[91] Dawkins postulates that cultural ideas, symbols and practices can be transmitted from one mind to another through speech, images, rituals and other imitable gestures, experiences, and communications. Processes and determinants analogous to biological natural selection determine which memes self-replicate, mutate, and evolve, successfully reproducing, and which become extinct.

91 Estelle Barrett, "What Does it Meme? The Exegesis as Valorisation and Validation of Creative Arts Research," http://www.textjournal.com.au/speciss/issue3/barrett.htm.

Barrett acknowledges the challenges of evaluating and accepting practice-based research,[92] considering the preponderance of traditional research and print-based conceptualization as the criteria for scholarly rigor and the knowledge economy. Barrett recognizes that traditional replication efforts have focused more on product than on process, as in the replication of works on art on T-shirts and coffee mugs, as well as in books, magazines, and catalogs. She cites the mystification of artistic products as commodities as counter to the concept of explanation and illumination of the artistic process, and acknowledges the reluctance of artists to abandon that sense of mystique by discussing the origin and meaning of their works. However, for the sake of academic assessment and institutional recognition and support of creative arts research, Barrett recommends exegesis of the creative arts practices as a means of conveying alternative modes of understanding the world and revealing new knowledge.

Barrett cites Eliot W. Eisner's view[93] that "we need new ways of representing ideas and of illuminating the world and domains of knowledge" as a primary justification for practice-based research. This work notes scientific method as only one of numerous modes of research and analysis, and observes that knowledge is relational, and that different forms of inquiry will produce alternative perspectives of knowledge.[94] Scientific method relies on the causal, replicable nature of phenomena, but complexity theory argues for emerging phenomena and non-linear, non-consequential relationships, and requires release of existing beliefs.

Dawkins' meme theory indicates that evolution occurs through adaptation to the demands of the environment. As in its biological counterpart, successful reproduction involves both a certain degree of fidelity to the original, and a certain degree of infidelity, which accommodates adaption and innovation.[95] Thus, the hermeneutics of the creative arts exegesis can serve as a meme by addressing the differential aspects of replication by

92 Estelle Barrett and Barbara Bolt, editors, *Practice as Research: Approaches to Creative Arts Inquiry* (New York: St. Martin's Press, 2007), 3.

93 Ibid., 4.

94 Ibid., 5.

95 Ibid.

focusing on the processes of creative inquiry and presenting the possibility of their potential for innovative application beyond the works themselves.

Both research and practice are essential to knowledge. The repeatability of science allows us to zoom in deeper to the interior of existing relationships with greater predictability; the processual revelation of art allows us to zoom out to unseen relationships where outcomes are necessarily unpredictable. Science tends to be objective, based on empirical/heuristic evidence, marked by universal "laws," and fixed. Art is subjective, based on hermeneutics (from Hermes, messenger of the gods), marked by personal experience as well as individual and social understanding, and unfixed/emergent.[96]

Knowledge through art is a learner-centered activity driven by experience plus personal reactions. As systems become more complex, novel properties emerge which are unrecognizable before their first occurrence.[97] In this model, artistic production is cultural capital. In contrast to the anticipated repeatability of laboratory results, artistic inquiry embraces unexpected outcomes.

Experience and action are subject to creative processes of adaptation and adjustment. Artistic unpredictability is an advantage and not a flaw. Art is about process. Paint and canvas become the assumptions, along with data, information, cultural capital, technology, consciousness, intention, motivation, and interior vision, and brushes serve as metadata. Time, talent, style, disposition, and message or its absence, all affect process. Juxtaposing disparate ideas and areas of knowledge creates conditions for the emergence of new "analogies, metaphors and models for understanding objects of enquiry [sic]."[98]

The mirror-image of the creative process is the impact of the arts on the viewer/listener/spectator. The tectonics of imagination can compress and expand experience into new dimensions. Through projective imagination, the transformative

96 Ibid., 5–6.

97 Ibid., 7.

98 Ibid., 7.

power of the imaginative act can take emotions and experience and reshape them, often into different experiences and emotions: this is that. For example, fiction and drama frequently transform trauma and grief into redemption and reconciliation. Sometimes art lets us look, sideways and safely, at instructive situations that may be too painful to confront head-on. There may be no simple solution; at times, the solution is not closure, but rather trajectory.

The arts can provide input to emotional intelligence and transform human understanding. Invention becomes the disclosure of new possibilities, ambiguity explored and enlarged. Art can be a search for meaning or the imposition of meaning and may provide connection where there is an insufficiency of linear consequence. Through art, the usual logic of combination is suspended, and operates in a non-linear or supra-linear process whose edges, mass, margins, and shadows expand the universe of possibilities and pre-suppose the existence of new forms.

Barrett notes several concepts in arts practice that may hold relevance to including imagination into the homeland security proposition. Not only is holism greater than the sum of its parts; there is a corollary effect whereby deconstructionism results in parts that are less than the sum. Barrett notes this as the Humpty Dumpty effect.[99] She further cites another transformative element of art as the Argo Principle. Jason's pursuit of the Golden Fleece required a voyage of many years, and the ship's timbers rotted. By the time Jason returned home, every timber had been replaced. The ship survived the change and was completely reinvented.[100] She also mentions the Asterisk Principle, to show where missing passages are, so that their absence has a presence. This is a permutation of the power that negative space and lost edges can play in composition and evocative ambiguity.

99 Ibid., 15.

100 Ibid., 20.

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IV. ARCHETYPES

We should not pretend to understand the world only by the intellect. The judgment of the intellect is only part of the truth.

~Carl Jung

Jung claims that relatively few imprecise but universal structures of the collective unconscious underlie most of human behavior and perception, and manifest as images, patterns, and metaphors that incorporate fundamental characteristics. Unconscious archetypes are hidden in plain sight, and are beyond the control of the conscious mind. Archetypes serve as organizing structures between the unconscious and the physical world, and serve as links, symbolic representations, to bridge the discrepancies between the rational and the irrational, and to transcend them.

Raw energy associated with the tensions inherent in polarities is formed and transformed into symbols and patterns with physiological manifestations. The risks of archetypal analysis may be that it is too general, too inconsequential, and too unquantifiable. The benefits of archetypal analysis are its connection to the energy of the collective unconscious, and the release of blockages and limitations.

A. AN OVERVIEW

Your vision will become clear only when you can look into your own heart. Who looks outside, dreams; who looks inside, awakes.

~Carl Jung

Jung analyzed the layers of the human psyche in terms of consciousness, the personal unconscious, the collective unconscious, and the self.[101] Consciousness, or ego, is the "I," the persona, whose appearance and meaning are defined by society. Persona is

[101] C. G. Jung, *The Archetypes and the Collective Unconscious* (Princeton, New Jersey: Princeton University Press, 1990).

the public image, the mask we consciously present to society to create a good impression and to fill external societal expectations. Through individuation, the individual assumes a persona to define himself or herself in relation to larger perceptions of society and humanity.[102] The persona may mark a false consciousness, dominated by social expectations. Dresses, hats, veils, shields, tools, and books may serve as cover-ups to focus on the outward, assumed persona, and to obscure the true self.

The personal unconscious contains the suppressed, repressed, or forgotten material projected out onto the world and experienced as "other." The projection may contain content that is part of the unconscious, but is denied in the persona. Sub-elements of the personal unconscious include:

- The shadow, those deep, often negative qualities of ourselves that the ego rejects and does not recognize, but projects onto others.
- The anima, the feminine side of men that reveals the mysterious element of the unconscious and embodies the spontaneous, creative, connective aspect.
- The animus, the masculine side of women that incorporates reason and communication and embodies logos, the rational, cognitive, and authoritative aspect.[103]

The collective unconscious comprises an underlying universal and impersonal system of psychic forms and order which is identical in all individuals and recurs across time and cultures. The archetypes that make up the collective unconscious are a relatively few categorical forms of fundamental characteristics which, in combination and in the context of personal experience, produce a variety of patterns and behaviors.[104]

Archetypes are reinforced by repeated situations composed of positive and negative elements. For Jung, the ego is composed of a duality that includes the persona,

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[102] C. G. Jung, *The Archetypes and the Collective Unconscious* (Princeton, New Jersey: Princeton University Press, 1990).

[103] Ibid.

[104] Ibid.

the outward mask of identity that the individual shows to the world, and the shadow, the negative counterparts of identity which the individual disowns. Positive elements of an archetype are embraced and affirmed by consciousness as persona, but negative elements are denied and repressed as the shadow self. The undesirable nature of the shadow is often further distanced from "I," by projecting the shadow characteristics to "not I," the other. Jung used the term "anima" to refer to the feminine aspects of a man's psyche, and animus to refer to the masculine aspects of a woman's psyche. The self is the interplay of persona and shadow, animus and anima, as the individual confronts contrary archetypal structures in the search for meaning, wholeness and transcendence. Individuation is the process, the journey that leads to a return to completeness and integrity.

Jung explores the concept of the shadow to express those negative, denied elements that are exiled from consciousness. Shadow represents the pre-human, animal instincts related to survival and reproduction. Shadow behavior is amoral, and includes animal behavior like caring for young or killing for food, survival actions apart from traditional associations of good and evil. The shadow projects this dark side onto another, and ultimately onto "others," creating the tension of social identity: I and not-I. The shadowed, demonic nature of the self (and of communities, organizations, nations) seeks to express itself and shape the world by delineating otherness, and setting itself apart.

There is a dialectic tension between conscious and unconscious forms and between archetypal polarities. This tension can elicit psychic energy, but the over-assertion of one element in the duality blocks that energy and prevents change and transformation. Progression represents the fusion and activation of energy; regression represents blocked energy, where conflicting opposites battle, compete, and deplete, and repudiate the possibility of wholeness, rebirth, and transformation. Regression leads to repression, and that repressed, displaced energy may erupt as rage. Rage directed inward can manifest as depression, doubt and self-destructive acts. Directed outward, rage can manifest as violence, destruction, and threats to others, to "not-self," and may result in war or terrorism.[105]

105 Ibid.

The self is the archetype of the whole person, the synthesis of conscious and the unconscious, achieved through the complex process of individuation. Jung identifies human energy as a response to the tension created by conflicting opposites: the greater the tension between the opposites, the greater the energy available for human action.[106] In the dialectic tension between the conscious and the unconscious, the over-assertion of one element blocks energy and prevents change and development. Progression represents the fusion and balance of energy. Regression represents blocked energy, where conflicting opposites war, compete, and deplete, and where there is a need for wholeness, balance and rebirth through transformation.

The collective unconscious contains archetypes, the primordial structures of natural, physiological and sensual being that predispose human behavior to occur in identifiable patterns that govern familial relationships and shape the human experience of birth, death, and power. Archetypes activate raw energy to form and transform into symbols of themselves as archetypal images, which are reinforced and further ingrained by repeated situations.[107]

Archetypes are not fixed and formulaic, but shift and change and blend.[108] At one point in our lives, we are the child; at another, we are the parent; but sometimes the child re-emerges at a later stage of development. The child represents the future: growth, rebirth, and transcendence. The father is the guide, the authority figure; the mother is the nurturer, the connector; and the family represents ties that transcend logical, conscious realms. The roles and relationships are not merely linear, but cyclical and evolutionary. There is a dimensionality to archetypes as well. One of the primary archetypes is God, or a supreme being. It is common for individuals and groups to project godlike characteristics onto the leader; this projection becomes particularly powerful in a religious context.

106 Ibid.

107 Ibid.

108 Joseph Campbell, editor, *The Portable Jung* (New York: Penguin Books, 1976).

Archetypes provide a mechanism for linking universal, historical patterns to the current situation. According to Jung, archetypes are forms of the unconscious and cannot, therefore, be manipulated by conscious intention. But identifying archetypal situations can enhance understanding and recognition of their symbols and analogues. Activating the relationship between conscious and unconscious forms, and between other polarities such as male/ female and parent/child archetypes, produces a tension that can be the source of emergent energy. Engaging this energy creates a dialogue that can facilitate integration and lead to transcendence. It is in this regard that the creation of the psychic whole becomes greater than the sum of its parts.

Awareness of archetypes and their duality invokes a consciousness of unpredictability because the mix of forces is dynamic and shifting. Symbols point to something not fully available to the conscious mind that is both elusive and transcendent. Symbols activate the unconscious to connect human beings on the public/private and social/individual levels. The tension of opposing polarities creates and elicits psychic energy. Symbols need signs, those socially agreed upon shared meanings, for sense making, but there are energies behind and beyond the signs, and art can serve as a conduit to the forces that rational analysis may fail to reach.

Psychology points to the mother as protector and nurturer, completely attentive to her child's needs; before birth, as a biological imperative, and after birth as both conscious and unconscious impulse and as part of the social contract of the human community. The Goddess, the Divine Mother, is among the manifestations of the feminine archetype that recur in human experience. The Statue of Liberty is strong and powerful, a welcoming guardian and protector.

The mother can be caring or devouring; the father can be kind or demonic. The father mask includes all manifestations of good and evil, from God to Satan. The duality of the God archetype includes perfection and imperfection, reward and punishment. The demon father does not protect or nourish the child, but abuses and controls the child.[109] The choice is to forever submit or to die, and results in infantile, dependent children or

109 C. G. Jung, *The Archetypes and the Collective Unconscious* (Princeton, New Jersey: Princeton University Press, 1990).

death.[110] In Jungian/mythological terms, without the compensating feminine aspects of nurturing and creativity, there is a risk of creating dependent children who may seek to kill or subvert the demon father.

Neither the masculine nor the feminine aspects of the human psyche aspect is superior, but the more developed both functions are, the greater the tension and the greater the capacity for releasing unconscious energy to the positive development of both. The demon father makes demands of perfection and subordination that child cannot meet. The devouring mother archetype over-protects and over-controls and prevents humankind from individuation. [111]

Jung differentiates between symbols, which are representations of unconscious structures, and signs, which denote definite things and denote socially agreed upon associations. Signs denote definite things and convey socially agreed upon meaning. Signs can be manipulated and may be culturally restrictive, but symbols are the artifacts of the unconscious. They are not created, but their images may activate the structures that pre-exist in humankind. Symbols are more than they seem, more than themselves: as the artifacts of the unconscious, they liberate the power and energy of metaphor. An archetype becomes activated when a situation corresponding to that archetype occurs. The result may be positive or negative.[112]

Jung calls myths "first and foremost psychic phenomena that reveal the nature of the soul."[113] Cultural myths often serve as cultural history, and incorporate archetypal symbols with cultural signs, whose values are local and not necessarily universal. These myths frequently reflect elemental unities and a constellation of recurring qualities, but although the archetypical images are patterned, there are differences in the details. These images, qualities, and values tend to grow stronger through time as they are culturally reinforced. Archetypal motifs (metaphors) bridge universal and historical patterns to the current situation, and provide a mechanism to relate unconscious psychic energy to

110 Ibid.

111 Ibid.

112 Ibid.

113 Ibid.

action: symbolic analogues can energize the collective destructive, primitive nature of man.

Symbols and analogues must be strongly experienced to engage the flow of unconscious energy, and to avoid the dangers of frigidity or oppression that can block the unconscious and inhibit creativity. When routine replaces attentive, deliberative action, there is a false consciousness that results in complacency. When a new danger occurs, panic may ensue because the connection with the unconscious is not authentic, and energy goes wild.

B. ARCHETYPES IN ORGANIZATION

Any intelligent fool can make things bigger and more complex. . . . It takes a touch of genius – and a lot of courage to move in the opposite direction.

~Albert Einstein

The cultural analysis of Jungian concepts relative to homeland security that follows is modeled on "Archetypes in Organization: A Case Study of the Emergence and Meaning of Masculine and Feminine Archetypes in a Public Mental Hospital," a doctoral dissertation presented to the faculty of the School of Public Administration of the University of Southern California by Judith M. Lombard in 1987. In a notable instance of synchronicity, Lombard's thesis examines St. Elizabeths Hospital (St. E's) in Washington, D.C., in terms of Jungian analysis of male and female archetypes. Lombard's thesis moves Jungian theory from analysis of the individual to an organizational and institutional setting that is an instructive model for consideration of homeland security. As the future home of a consolidated DHS, the unconscious forms of the campus of St. Elizabeths may carry over into the location's new proposed incarnation, although the repurposed facility will have a different function from its historical roots as a model mental institution. Lombard's analysis and her enthusiasm for how consideration of foundational, unconscious energy can bring new thought and perspective makes contemplation of forms beyond rational, linear analysis and expectation a compelling "other" way to frame both essential problems of homeland security, and our attempts to generate creative solutions.

St. Elizabeths, officially the Government Hospital for the Insane, was founded by Congress in 1852 as part of the reformation of the treatment of the insane that was led by activist Dorothea Dix. At her recommendation, Dr. Charles Nichols served as its first superintendent, and during his 25 year tenure, the hospital thrived as a model of progressive care for the mentally ill. From its beginnings, St. Elizabeths adopted a holistic approach to the healing process, and regarded protection and security in terms of the regenerative aspects of nurture and growth and well-being.

The masculine and feminine archetypes outlined by Jung correspond roughly to the right-brain and left-brain functions now in vogue to describe the polarity between purposeful, logical, technical processes and creative, connective, spiritual qualities. They also correspond to the yin/yang concept of complementary tension and balance that informs the Eastern perspective. The Jungian masculine and feminine archetypes Lombard explores not only resist reducing the workings of the human brain to neuro-science seems an overly objective, mechanistic (masculine) view, but also retain the Jungian terminology that preserves the metaphors of familial roles and characteristics, reinforcing the humanist aspect of this study. Even though some of the feminine attributes can seem stereotyped and anachronistic to a contemporary audience, Jung's masculine/feminine paradigm brings homeland security home.

Following Jung's fundamental tenet that the collective unconscious underlies all human behavior, Lombard's thesis notes that "unconscious forms evoke or constrain human energy."[114] Her analysis of the devolution of St. E's from model institution to medical misfit tracks the increasing imbalance of the hospital as it appeared to increasingly reflect the very neglect, alienation, and disorder it was created to rout. Jung claims that unconscious symbols are predetermined and cannot be created. Lombard suggests that flawed organizational culture can work to deny or stifle those impulses toward balance. She observes that science and technology block the humanist feminine

114 Judith Marie Lombard, "Archetypes in Organization" A Case Study of the Emergence and Meaning of Masculine and Feminine Archetypes in a Public Mental Hospital" (doctoral dissertation, University of Southern California, 1987).

quality, saying, "Organizational culture can be consciously controlled by creating, changing, and destroying symbols, stories, myths, and rituals." [115]

Lombard cites Jung's claims that archetypes and their symbolic analogues capture primordial images and unlearned patterns of experience.[116] When archetypes are activated, the collective unconscious releases energy that can form group collective projections. Through a series of actions, including a change of leadership to an authoritarian, patriarchal organization and destroying the nurturing landscape and the beautiful fountains, the driving force at Saint E's shifted from model to mechanical, from effective to efficient. Gradual over-assertion of masculine forms led to a loss of balance and to a hierarchical rigidity that denied the connective nutriment that distinguished the hospital's beginnings.

The story of St. Elizabeths tracks the shift away from the higher feminine functions of spirituality, wholeness and connection that marked its creation. The feminine concepts of completeness and connectedness with the healing powers of nature were gradually dominated by over-asserted masculine ideals of perfection and control. Through time, the shift from feminine aspects of wisdom (knowledge and experience in context) to masculine aspects of control, moved from subordination to subjugation. Lombard notes that when the feminine aspect is out of balance, there is danger that wisdom's shadow, chaos, will appear,[117] and that when suppressed energy is released, "the form is neither predictable nor controllable."[118]

Lombard analyzes both the administration and the physical plant of St. Elizabeths in terms of Jungian symbols, particularly with respect to the preponderance of feminine aspects. The original trees, gardens and fountains were life-affirming elements designed to calm and delight as extensions of the caring environment, and were lovingly tended. Lombard notes that the wall surrounding the hospital grounds was intended as much to

115 Judith Marie Lombard, "Archetypes in Organization," A Case Study of the Emergence and Meaning of Masculine and Feminine Archetypes in a Public Mental Hospital," (doctoral dissertation, University of Southern California, 1987).

116 Ibid.

117 Ibid.

118 Ibid.

keep the outside world out as to keep the patients in. The wall serves as both sign and symbol, as barrier and as protection. That protection may also represent the demon mother, who demands dependency and refuses to let her protégées grow and change. The wall can require fusion with the mother, creating regression and blocking libidinal energy.

Eventually, additional layers of oversight and responsibility shifted the focus from compassionate patient care to more efficient use of resources. Rational choices conflicted with primitive healing energy, and successive superintendents paid more attention to functional administrative concerns and less to the ideals that had made St. Elizabeths a model mental health treatment facility. Protection became perfectionism and resistance to change, instead of a tool for connective adaptation. Efficiency overtook compassion as the driving force of the organization, and the facility drifted further and further off course until it was neither efficient nor effective.

C. ARCHETYPES IN HOMELAND SECURITY: A CASE STUDY

I would like to see anyone, prophet, king or God, convince a thousand cats to do the same thing at the same time.

~Neil Gaiman

Myths, stories, and symbols establish identity, clarify purpose, and facilitate development and transformation. Creation stories, with their sense of shaping and destiny, have enormous impact on the value system of an individual, a group, or an organization. This effect would suggest the need to configure homeland security so as to attract psychic energy so that the unconscious aligns with the conscious purpose of protection and security. Law is a masculine, authoritarian construct, but justice and liberty are iconically portrayed, in Blind Justice and Lady Liberty, as feminine strength.

The humane treatment of mental illness, the mission and driving force of St. Elizabeths, has a clear association with the damage to the psyche. Terrorism, too, is an assault on the psyche, inflicting psychological pain and distress. In that respect, the organizational analysis of St. E's aligns with the concept of homeland security and the

need to address the psychological wellness of citizens and of the nation. Lombard[119] cites Jung's observation that psychic energy is seldom in balance, and is either blocked or over-asserted. Social boundaries regulate the flow of energy from the unconscious to the conscious, and imbalance is manifested as instability, such as illness, irrationality, or war. The unconventional threat of terrorism removes the conflict to a highly unbalanced playing field that is not the traditional battlefield of soldier versus soldier, but extends to "innocent" civilians, where the concept of innocence has societal, not militaristic, associations.

Currently, the masculine aspect of control, management, and analysis (and war) is over-asserted. In addition to the stovepipes of turf and power within and among the 22 organizations under the DHS umbrella, the multiplicity of Congressional oversight factions adds to the confusion and mixed messages of control. This construct is overlaid onto similar structures and organizations at the state, local, territorial and tribal levels. Without trust and connectivity, this construction lacks the context and wholeness to balance and synthesize fragmented, stove piped, task-oriented mission sets.

Lombard notes Otto Rank's belief that all major cultural institutions could be viewed as immortality symbols.[120] Personal identity and personal immortality become merged with the institution; therefore, continuity depends on survival of the institution, and becomes a life and death struggle that transcends the temporal. The American view of managed innovation conflicts with the Islamic submission to Allah as the divine creative force. America has an obsession with organization and control, particularly with respect to political and military power. Islamic fundamentalists play on the opposite—submission to Allah—to reinforce social identity and to dramatize the conflict. Americans then reinforce the dialectic by relying on political and military power. On both sides, the dark side is projected to the "other," and this scapegoating becomes a call to purification and vindication. Both sides need and invent enemies to cement and validate the righteousness of their positions, and the conflict of ideals becomes a fight for survival.

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[119] Ibid.

[120] Ibid.

Religion has enormous power as an immortality symbol, so that the possible destruction or failure of religion has enormous psychological repercussions. Particularly apropos to terrorism is Lombard's observation[121] that the danger of fusing one's identity to the "God" of organization involves a denial of individuality that can lead to rage. Identification with the God archetype leads to projection of superiority and to perceptions of "others" as inferior. The disciple requires direction and control; this dependence on the god for identity results in failure to develop personal identity. The form of the repressed energy, when released, is unpredictable.

Founders evoke archetypal images of vision and values that rally and inspire followers. In the birth of the United States, the Founding Fathers included multiple illustrious visionaries who put their very lives on the line when they signed the Declaration of Independence. They were committed to a revolutionary cause that transcended politics and geography and manifested universal ideals of liberty and self-determination. The founding of the United States is an act of sweeping passion that merges the ideological with actualization, and its many collaborative creators were eager to sponsor, support, and guide their fledgling offspring.

In case of the Department of Homeland Security, the genesis was reluctant and less than enthusiastic. The 9/11 attacks put America, the invincible, into a new, uncomfortable role as victim, and gravely wounded the national psyche. The discomfort and unfamiliarity associated with this new situation simultaneously evoked determination to thwart future attacks, and a pervasive impulse toward denial and alienation regarding a changed requirement for domestic security. Our position as the premiere military power was insufficient to this new threat. This newly disclosed gap and vulnerability was begotten of violence and failure to act and to protect. The terrorist act which generated DHS was effectively an act of rape and violation. The actual destruction, though enormous, was secondary to the sense of desecration and loss. This new creation of homeland security was born, not of the powerful, prescient, innovative supremacy that

[121] Ibid.

characterizes American identity, but of the psychic wound of weakness and susceptibility and uncertainty inflicted by the terrorist attacks.

Failure and impotence, shadow versions of the power and might of the positive national identity, pervaded the creation of DHS. Shortly after the 9/11 attacks, President Bush announced the creation of the White House Office of Homeland Security, but the President's "fatherhood" was *de facto* and distant. The mission was noble and necessary, but tainted. The Global War on Terrorism sought to put American back on firm footing by evoking military strength and prowess, but homeland security remained a shadowed, almost illegitimate child, an unclaimed orphan.

The notion of homeland security as a national effort was created in the basement of the White House by advisors who wrestled with how to manage and close this security gap and to act against further loss. The term homeland security was unknown and unfamiliar and unprecedented, and this new vocabulary contributed to the overall sense of uncertainty and displacement. What is homeland security? What does it mean? Instead of providing a hook for evoking the unconscious energy of the nation, the new concept led to further confusion and bewilderment, and to new questions about American identity.

No founding father figure envisioned the conception or championed the creation of this new entity, bringing clarity and purpose. Governor Tom Ridge was called upon to lead the effort to develop national strategy to safeguard the United States against terrorism, and assumed control of the White House Office of Homeland Security and ultimately of the Department of Homeland Security as a strong administrator and a respected and experienced leader; but he was effectively accepting this assignment as the Department's foster father, and not as its authentic parent.

The vast new Department amalgamated a large and diverse mission set into a single agency dedicated to protecting the nation from terrorism. Although there was an overarching unity of purpose, there was also considerable fragmentation and reorganization within the 22 entities aggregated under the DHS banner. Not all members joined this unwieldy new venture willingly, and major counterterrorism actors like the

FBI and CIA were not included in DHS. DHS was born not as a single child, but as a newly ordained blended family, with multiple generations, multiple heritages, and multiple, often powerful, purposes, identities, and rivalries. In fact, in a Solomon-like judgment but without a true mother to protect the child, the Immigration and Naturalization Service was cleft into Customs and Border Protection and Immigration and Customs Enforcement, creating not one new orphan, but two.

Michael Chertoff succeeded Ridge as the second Secretary of Homeland Security on February 15, 2005. At the Justice Department, he had been heavily involved in the flurry of post-9/11 counter-terrorism legislation, and co-authored the U.S. Patriot Act with Assistant Attorney General Viet Dinh. Chertoff's legal activities, with respect to the War on Terrorism, ranged from illegal immigration and border issues to detainment policies. Chertoff resigned from his prestigious lifetime judgeship with the United States Court of Appeals for the Third Circuit, to which he had been appointed in 2003, in order to head DHS. Assuming the DHS leadership position was clearly a personal and professional passion as well as a public calling. No foster father, Chertoff was an eager, driven parent to the ungainly new department he had helped create. Chertoff quickly implemented the second stage review (2SR) to sort out and reorganize some of the DHS mission areas that were not working, particularly after Hurricane Katrina, and to incorporate a reasoned risk-management approach. In that regard, he may have been a demon father, whose high expectations just could not be met by the fledgling department.

The original National Strategy for Homeland Security began with terrorism and masculine violence. The post-Katrina version was modified to include demonic Mother Nature as adversary. Michael Chertoff was responsible for the intellectualization and institutionalization of homeland security, yet, ironically, he set out his priorities in simple lay terms: keep out bad people, keep out bad stuff, protect infrastructure.

President Bush seemed to evoke the hero archetype when he landed on an aircraft carrier wearing a flight jacket and appeared under the "Mission Accomplished" banner. He presented the trappings of victory, but the image was hollow and premature. What was perhaps intended as a unifying gesture backfired on the world stage, and seemed to show a naïve disconnect with reality.

Similarly, "Brownie, you're doing a heckuva job," the sound bite of President Bush praising FEMA Administrator Michael Brown during the disgraceful handling of the Hurricane Katrina disaster, was named the President's most memorable quotation of 2005.[122.] Inauthentic praise and an apparent gross misunderstanding of the breadth and depth of the devastation severely undercut Bush's authority and credibility.

Homeland Security has suffered from the lack of a strong, readily recognized parent. The role of the good, supportive father is undermined if approval is inauthentic. When the masculine (rational) aspect is over-asserted, that brings forth the shadow form, which further blocks the feminine, creative aspect. In some ways the Federal government may be viewed as a demon parent, abandoning and criticizing the child. Then the child lives up to the negative child archetype, blaming others for his or her failings. In other circumstances, the Government is perceived as the "Nanny state," the unconditionally supportive mother who is expected to come to the aid and rescue of citizens even when they fail to make preparations for themselves.

The balanced views promoted by holism argue for a kind of intellectual and operational androgyny that transcends any singular orientation, crosses traditional boundaries, and brings together the best of both worlds. The ideal is not an abandonment of focused, systematic operations, but rather a coordinated synthesis and integration that incorporates internal dynamics as well as external global forces. Naming Janet Napolitano as the third Secretary of the Department of Homeland Security offered interesting possibilities for changing the paradigm from a task-oriented model to a more connected mission set. Certainly gender alone is no indicator of the leadership style of the incumbent, but Napolitano's inner cadre and executive team also included a notable increase in women. This gender shift presented the possibility of an enlarged perspective that differs in kind from Department of Defense and law enforcement models, but tactical, authoritative approaches continue to permeate much of DHS thinking and organization.

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[122] Arthur Spiegelman, "President Bush's "Brownie" Quote Wins Award," Friday, December 30, 2005, by Reuters, http://www.commondreams.org/headlines05/1230–01.htm.

As the former Governor of a border state, Napolitano had first-hand experience with the challenges of implementing immigration policy and its associated issues of drug- and human-smuggling. This extra-Federal viewpoint has the potential to expand the national nature of the efforts required. Napolitano has made enhancing the federal role with respect to state and local fusion centers (SLFC) a priority. In the past, the sovereignty of the states in determining the scope and activities of an SLFC minimized Federal oversight, but DHS is carving new authority for changing SLFC mission sets to align with homeland security needs. This emphasis on connection and relationships supports feminine archetypes of association and rapport that are traditionally subordinated to logic, analysis, and hierarchy.

Two signature hallmarks of Secretary Napolitano's tenure are the "If You See Something, Say Something"™ public awareness campaign to encourage reporting of suspicious activity as a shared responsibility; and the refrain "Homeland security begins with hometown security." Both of these ideas promote the connectivity and nurturing relationships that represent traditional feminine archetypes.

V. IMAGINATION MANAGEMENT AND THE CULTURAL EVOLUTION OF HOMELAND SECURITY

The illiterate of the 21st century will not be those who cannot read and write, but those who cannot learn, unlearn, and relearn.

~ Alvin Toffler

When the Department was created, DHS established many and diverse programs to respond quickly and specifically to a wide range of particular manmade and natural threats. With the lessons of time and insight combined with the advantages of practical experience, we have an opportunity to shift the paradigm from reactive response to a more proactive, systemic approach to security that incorporates holism and imagination management. The following topics offer options for such integration.

A. IMAGINATION MANAGEMENT

At the heart of science is an essential balance between two seemingly contradictory attitudes—an openness to new ideas, no matter how bizarre or counterintuitive they may be, and the most ruthless skeptical scrutiny of all ideas, old and new. This is how deep truths are winnowed from deep nonsense.

~ Carl Sagan

Eleven years after the 9/11 attacks, we are entering a new phase of the DHS story. We are no longer acting only in response to external stresses and events, but are on the cusp of creating a more deliberate, more integrated, strategy to assess and deter risk, and build in resilience and institutionalize imagination.

The failures associated with the 9/11 attacks ultimately manifested not a lack of ideas, but breakdowns of communication, deliberation, collaboration, innovation, and execution. These are the issues that challenge the Department (and the discipline) of Homeland Security going forward. Housing shared responsibilities under a single, sprawling identity is still no guarantee of success.

Emerging risk environments involve new manifestations of terrorism, including lone wolf attacks and cyber attacks, and also extend to pervasive challenges like climate change and global economic dependencies and vulnerabilities. As both the Department

and the national mission mature, we should consciously support a corresponding evolution and evaluation of the underlying assumptions and expectations that have framed, and perhaps constrained, current operations. It is short-sighted to pursue individual programs unless we see and articulate their roles as part of the larger national effort.

Imagination is essential to seeing beyond the status quo and current direction to consider questions of what if? what else? what then? Individuals had indeed imagined the 9/11 attacks in advance, so it is clear that the definition of imagination at play here goes beyond someone discerning new patterns or coming up with a novel idea. The nature of imagination under discussion is not simply the ideas and insight or revelation of an individual, but the process of interjecting change and accepting altered assumptions into the discipline of homeland security at a sufficiently high or broad level to influence the transformation of that discipline.

Consciously re-imagining the mission can foster and accelerate insight and make sense of the complex, interactive nature of homeland security, and create new ways to build in resilience and innovation. Actions and strategies also require an adaptive, imaginative element to determine the best way to forestall emerging threats, dispose of protective measures that are no longer relevant, and stay ahead of the abilities and opportunities for adversaries or natural disasters to do harm.

The Toffler epigram about learning, unlearning, and relearning captures another crucial element of using imaginative process to streamline strategy and operations through objective, results-based re-engineering. The conscious, even artificial, injection of imagination may help avoid "boiling frog syndrome,"[123] a metaphor whose premise asserts that a frog placed in water that is heated slowly and gradually will not recognize the dangers of the change and will cook to death, while a frog thrown into boiling water will immediately jump out. Imagination can be the sea change that makes us jump faster, higher, stronger, and is certainly a more palatable catalyst for transformation than adversity or disaster.

123Wikipedia article on boiling frog syndrome, http://en.wikipedia.org/wiki/Boiling.frog.

Prior to the 9/11 attacks, intelligence reports confirmed the idea that Bin Ladin was dangerous and that his capability to act on his lethal intentions was increasing. Similarly, there was intelligence about plots to use planes as weapons. But these pieces of the puzzle were not recognized as telltale indicators or linked as a signal for action. Both Presidents Clinton and Bush were briefed about these threats, and yet the official gatekeepers of policy and operations discounted the gravity of the situation, yielded to the stasis that divided responsibilities and authorities instead of acting to identify and avert the gathering menace, and failed to understand the danger and issue a warning. At some critical juncture, the possibility of the attacks was not deemed worthy of attention.

Adding Taleb's focus on outliers to Csikszentmihalyi's theory of the nature of creativity, and the lag time between identifying and enabling strategic intervention, it follows that the gatekeepers of homeland security need to be open to imagining a larger, more comprehensive domain that stretches to embrace uncertainty and the unexpected as part of the landscape.

DHS, as well as the domain of homeland security, should consciously adopt the mindset of a learning organization. The discipline should routinely revisit the assumptions underlying its programs and activities, and make the gatekeepers of homeland security consciously aware of their roles in defining and refining those assumptions and in circumscribing the domain.

Part of institutionalizing imagination involves visualizing how Federal programs and resources can complement and expand upon the capabilities and expertise that already exist in local and regional communities. Simple cause and effect models do not account for the multitude of possible consequences that exist in complex environments where technology provides an overabundance of data in real time. A stick-and-carrot approach rewards compliance but fails to generate and reward new thinking.

Author Daniel H. Pink suggests new paradigms for thinking and managing. *A Whole New Mind* tackles the need to engage creative, integrative right-brain thinking as big-picture balance to the traditional analytic, methodical approach to business and

problem-solving.[124] In *Drive*, Pink identifies Motivation 1.0 as survival: the basic biological drives for food, water, and sex.[125] He defines Motivation 2.0 as the externally driven carrot-and-stick perspective which has been the model for management for more than a century, but which actually works only under a limited set of circumstances associated with repeatable, predictable processes.[126]

Pink bases Motivation 3.0, aligned to Theory Y behavior, on engagement of intrinsic motivation, the internal drive centered on natural curiosity and the human impulse for engagement, proficiency, and meaning.[127] Building on Douglas McGregor's description of two styles of management based on two different assumptions about human behavior, Pink focuses on the humanist elements of management. McGregor labeled as Theory X the view that people inherently dislike work and need to be controlled and threatened with punishment to get them to perform.[128] Theory Y, in contrast, holds that people are innately creative and purposeful, and will seek responsibility.[129] Pink honors McGregor's groundbreaking work by using alphabetic nomenclature for his own theories of motivation: Type X behavior is based on external rewards and extrinsic desires; Type I (intrinsic) behavior is driven by the inherent satisfaction and enjoyment that the activity itself creates.[130]

Pink differentiates between "algorithmic" tasks, which are repeatable and subject to established instructions, and "heuristic" tasks, which are complex, have no single solution or predictable process, and trigger exploratory problem solving techniques.[131] Pink also notes that while algorithmic work can be automated or outsourced, heuristic work relies on creative problem-solving and intrinsic motivation.[132]

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124 Daniel Pink, *A Whole New Mind* (New York: Riverhead Books, 2006).

125 Daniel Pink, *Drive* (New York: Riverhead Books, 2009), 18.

126 Ibid., 19.

127 Ibid., 76.

128 Ibid.

129 Ibid.

130 Ibid., 77–78.

131 Ibid., 29.

132 Ibid., 30

Although profit (external motivation) is the driving force of major portions of socio-economic activity, new thought on the nature of motivation seems particularly well-suited to implementing homeland security as a national effort. Pink outlines the central elements of Motivation 3.0, intrinsic motivation, as autonomy, mastery, and purpose. He describes autonomy as the ability to determine choices of task, timing, technique, and team, and points out that autonomy connotes not only independence but also interdependence, and works within a social environment. Mastery incorporates not only achieved levels of expertise, but also aspired-to levels of growth and transformation.

Homeland security practitioners have already demonstrated considerable accomplishment in the arenas of autonomy and mastery. The third element, purpose, is the area ripest for re-thinking and re-energizing. No one can do business out of a smoldering black hole, or when cyber disruptions halt operations, or in surroundings that have washed away. Common goals offer the opportunity to elevate corporate and individual sense making to rise above self-interests of profit or power. Higher purpose can inspire commitment and investment in the greater national good.

For DHS, imagination is crucial in placing intelligence and threat information into the context of policy, capability, and management to make it both credible and actionable. Imagination can be the path to the unknown and the unpredictable and the unexpected. Consciously adopting imagination as a way of thinking and managing can combat the complacency and rigidity of the known, the predictable, and the expected.

B. A SYSTEMS PERSPECTIVE

The overall name of these interrelated structures is system. The motorcycle is a system. A real system. ...There's so much talk about the system. And so little understanding. That's all a motorcycle is, a system of concepts worked out in steel. There's no part in it, no shape in it that is not in someone's mind. I've noticed that people who have never worked with steel have trouble seeing this-that the motorcycle is primarily a mental phenomenon.

~Robert Pirsig

A holistic perspective may be the single most important competency of the homeland security community, by anticipating and providing for how changes in one part of the system can produce changes in another part, or in the system as a whole. The blending of 22 agencies and their diverse missions, plus the addition or expansion of additional Federal authorities, has been complicated, and DHS is still figuring out how best to integrate and manage its massive mission set, and to overlay these activities atop similar efforts by state, local, tribal, and territorial governments and by the private sector. Each reorganization serves to refine and redefine the mission and to reshuffle priorities and lanes of responsibilities.

Ironically, a new mission and new organization can be particularly vulnerable to stasis in order to preserve and institutionalize its new-found structure and stability. Building imagination into a new effort requires balancing a structural foundation with adaptation to new ideas and new perceptions. In many ways, the structures and terminology of homeland security were beginning to assume the rigid status of legacy institutions, creating a comfort zone for implementing the mission that, like the TSA layers, threatened to hold the mission hostage to its own organizational configuration.

Programs are evolving beyond protection against risks from terrorism, and even beyond external natural or manmade forces, and looking ahead to life cycle analysis and planned redundancy as mechanisms for internal strength and re-imagined hardiness.

In addition to the all-hazards approach institutionalized by Hurricane Katrina, there has been a growing advancement and maturation of the mission. Over time, a more comprehensive understanding of homeland security recognizes that the interdependencies among missions are more significant and nuanced than simple cascading effects, and that the interconnectedness of actions is at once its greatest strength and its greatest vulnerability. There is also growing emphasis on also on modernization and resilience: the necessity of not only thwarting external intentional, accidental or natural threats but also of identifying and meeting future requirements and stresses, and investing in innovation and improvement from within. A more evolved, more mature, and more

imaginative understanding of the mission has underscored the criticality of context and dynamic relationships and the impact of their interconnections. That evolution reinforces the strategic vision and unity of purpose implicit in leading the national effort to reduce risks and protect the strengths and resilience *of the system* while respecting the autonomy, expertise, and self-direction of individual elements and actors.

C. THE STRENGTHS OF WEAK SIGNALS AND NON-LINEAR THINKING

God and other artists are always a little obscure.

~Oscar Wilde

Art can change the world. It is the product of a larger impulse for vision and insight, for molding cognition with inventiveness to produce some level of sense making that is not just more of the same, but different, dynamic and adaptive. It adds an element of ambiguity and possibility that moves beyond the factual reality of a graph or a map, and opens the opportunity for new associations and discovery. In an environment of uncertainty it may be comforting, but also dangerous, to make the mistake of thinking you already know what you are looking for because within that false sense of expectation, you may fail to recognize the other things you find. This perception is reinforced through the "invisible gorilla experiment"[133] in which people tasked with counting the number of basketball passes among a group of people not only missed the passing of a guy in a gorilla suit through the scene, but subsequently resisted admitting that their powers of observation were so flawed.

Art can offer sensory impact and short circuits that by-pass linear thinking and reveal new perspectives. A brief anecdote demonstrates the potential trap of linear thinking. As a senior prank, students let several goats loose in the high school building. The animals were labeled 1, 2, and 4. The administration tore the school apart looking for goat number 3. From the students' perspective, the result far exceeded the resources expended.

133 See http://www.youtube.com/watch?v=vJG698U2Mvo&noredirect=1 and http://bigthink.com/ideas/20583.

Another phenomenon related to art is the idea of weak signals and Memetics. Judy Boyd's thesis uses Memetics to explore the domain of homeland security with respect to popular culture, and as a reflection of the *zeitgeist*.[134] Popular culture tends to be more fleeting and to hold less gravitas than high art and formal academia, but along with social media and globalization, it is increasingly a force to be reckoned with. The domain of homeland security is still developing, and art and culture, both high and popular, can offer an intentional vehicle for identity and transformation. Art and culture can also serve as a lighthouse to spot and illuminate factors, indicators, and impacts which may not be readily visible at ground level.

One example involves the impact of railways on Impressionism.[135] Railways started later and developed more slowly in France than in many other countries for a variety of reasons including limited iron and coal industries, the perceived challenge to water-borne transport, and parliamentary differences that, combined with the conservatism of French banks and the lack of industrial sponsorship, delayed authorization and investment. France adopted a hub-and-spoke rail system, with Paris as its center, extending into rural areas that had been virtual islands of isolation and backwardness, and bringing transportation, communication, and modernization to previously remote populations. With the railways, Paris flourished as a cultural, industrial and economic crossroads. The hectic activity of city life stirred the attraction to the pastoral pleasures of the countryside; average Parisians could take the train to get away to more relaxing bucolic venues, and spend time on leisure and artistic pursuits. Paris became a center for art, music, fashion, and luxury.

In spite of the control of the academic salons which were the gatekeepers of Art, the arrival of railroads enabled Impressionism to take hold and thrive in this climate. The visual representation of objects as fragments of light and color replicates the unprecedented impact of a fast-moving train on vision and perception. Art and culture

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[134] Judith K. Boyd, "Introducing the Future Now: Using Memetics and Popular Culture to Identify the Post 9/11 Homeland Security Zeitgeist" (master's thesis, Naval Postgraduate School, 2008).

[135] I heard this powerful and intriguing idea only once many years ago, perhaps in a documentary on Impressionism or on railroads. I cannot provide attribution because I am unable to discover a source of the original thought, but I have embellished it.

became the realm of the masses and not just of wealthy traditionalists, so there was an opportunity to move beyond the judgments of traditional academic juries. Also, the availability of easy transport between the city and the countryside and the explosion of trade made it possible for artists to paint, sketch, socialize, and share this best-of-both-worlds experience with eager new audiences. The iconoclasts who were creating this new art moved beyond the existing cultural norms and expectations and were eventually able to compel the domain to admit change.

Such insights and changes in perspective might illuminate both emerging threats and shifting cultural landscapes.

D. ACCOUNTING FOR TERRORIST MYTHS

It's not what you look at that matters, it's what you see.

~Henry David Thoreau

One corollary to actively engaging imagination to expect the unexpected is exploring perspectives different from our own, and stretching beyond our comfort zones to grasp them. In *From the Terrorists' Point of View*, Fathali M. Moghaddam notes that terrorists in Islamic societies adopt beliefs about the world to justify their both their actions and their moral judgments. He likens terrorist myths to rape myths, whereby the rapist justifies rape by maintaining that the victim merits, and even enjoys, the act.[136] Noting that terrorist myths reflect complex ideas not only about individual victims, but also about societies, Moghaddam observes that terrorist myths hold their own internal logic, however mistaken it may be, that their acts of terror serve to highlight the injustice of their position and can inspire not only their brethren, but also their collective victims, to rise up against the iniquity of the perceived oppressors.[137] Moghaddam states that terrorists operate under a moral system different from our own, and that we need to understand this value system as a consequence of social identity and context. He suggests that Western concepts of individualism, independence, and self-determination

[136] Fathali Moghaddam, *From the Terrorists' Point of View: What They Experience and Why They Come to Destroy* (Westport, Connecticut: Praeger Security International, 2006), 85.

[137] Ibid.

are further obstacles to America's ability to comprehend the thoughts, perceptions, and demands of social identity fostered by a foreign culture that promotes different moral standards and expectations of group cohesion.[138]

Moghaddam goes on to contrast terrorist myth to the myth of the American Dream, and to remark that statistics on wealth distribution and social mobility tend to contradict the popular perception of the United States as the "land of opportunity."[139] However, that perception persists, and further fuels extreme frustration and a sense of injustice among those who lack such opportunity.[140] Moghaddam asserts that those disenfranchised from social change and decision making within their own societies are guided by their leaders to believe that external powers "threaten their societies, their faith, and their families, and are the cause of their misfortunes,"[141] and that the United States and Israel are identified as the most threatening enemy powers. This cultural marginalization and the social demands for affiliation through moral engagement, serve to contribute to terrorist recruitment.[142]

It is difficult to defuse a sense of injustice and to diffuse an explosive cultural situation without understanding the causes and contexts that engendered them. Imagination and alternative perspectives offer a way to replicate and mitigate those conditions.

E. MYTHS AND MISCONCEPTIONS IN THE MEDIA

A good newspaper, I suppose, is a nation talking to itself.

~Arthur Miller

A Google search of "myths about homeland security" produced a variety of results, spanning recent articles and going back to an CNN article from January 24, 2003,

[138] Ibid., 86.

[139] Ibid., 87.

[140] Ibid., 88.

[141] Ibid.

[142] Ibid., 90.

(the day that Tom Ridge was sworn in as the first Secretary of Homeland Security), that relayed Senator Hilary Clinton's criticism of the brand new department and of the Bush Administration's domestic security efforts. The article cited Clinton's concerns that the start-up department created a myth of homeland security with rhetoric that was not backed up with action, and by offering too little in funding and resources, particularly to New York City. Saying that Homeland Security made the nation only marginally safer, Clinton cited additional measures to remedy the continuing vulnerabilities. She was proposing legislation to provide more federal funding, to develop minimum security standards for certain industries, and to track the health of first responders who worked at Ground Zero, among other proposals. This accusation of myth occurred on the first day of the Department's creation, several weeks before the DHS was formally activated in March 2003.

A recent result of the Google search is an editorial, "*The homeland-security myth*," in *The Washington Times* from September 10, 2012, which similarly takes a broad-brush sweep at homeland security writ large, framed as a retrospective over the 11 years since the attacks. Noting that DHS was created as an enormous organizational shuffle in which rivalry and infighting were rampant, the editorial cites the effects of the merged agencies' concern with preserving status instead of working toward common goals. It notes the dissatisfaction among DHS employees, and opines that TSA has "foist[ed] untested, pornographic X-ray machines on the populace" and molested children and the elderly and the handicapped without catching a terrorist or making anyone safer. Indicating that the DHS budget has tripled since 2002 to $59.7 billion, the piece attributes the cash flow to special interests, and claims that only a smaller and smarter government will be able to "get ahead of the next big threat to our freedoms."

Several links relate to Marcus Ranum's book, *The Myth of Homeland Security* (published in 2003), which frames homeland security as a knee-jerk reaction to the events of 9/11 that defined public policy and spending since the attack and fosters the illusion of security. Ranum's book in effect depicts protective measures as smoke and mirrors, designed to placate the public, but which can be successfully bypassed by determined attackers.

Other recent articles address the "myths about homeland security" in terms of particular assertions. In an article published January 3, 2010 in *The Washington Post* entitled, "5 myths about keeping America safe from terrorism," Stephen Flynn identified the following flawed assumptions, several of which raise the issue of proportion and priority previously discussed with respect to the exercise of imagination:

1. **Terrorism is the gravest threat facing the American people.** Flynn notes that more than 37,000 Americans died on the nation's highways in 2008, and a similar number die each year from the seasonal flu. He notes that the fear of terrorism and our overreaction to it is a more effective tool than the actual direct harm terrorists might inflict, so that we should be better prepared for how to respond to this phenomenon.
2. **When it comes to preventing terrorism, the only real defense is a good offense.** Flynn notes that, although the Bush administration's tact was to take the battle to the enemy, we still lack sufficient tactical intelligence to conduct counterterrorism efforts overseas. Also, striking terrorists abroad does not mean they cannot strike us at home. In fact, expending resources on offense precludes the use of those resources for better defensive measures for prevention, resilience, and recovery.
3. **Getting better control over America's borders is essential to making us safer.** Flynn observes that border inspections and restrictions play only a minor role in stopping would-be attackers, and that terrorist threats do not originate at our land borders with Canada and Mexico and along our coastlines. Rather, these threats originate at home as well as abroad, and most recent terrorism cases involve U.S. residents.
4. **Investing in new technology is key to better security.** Flynn suggests that sophisticated equipment and reliance on routine procedures can inspire determined bad guys to game the system, and that expensive new technologies are no substitute for well-trained professionals who use good judgment.
5. **Average citizens aren't an effective bulwark against terrorist attacks.** As Flynn points out, it was the passengers of United Airlines Flight 93 who conducted the successful counterterrorist action that prevented the terrorists from reaching their likely targets in Washington, DC. It was the passengers who intervened against the attempted Christmas Day attack of the underwear bomber. Flynn identifies the government's dismissiveness of the ability of ordinary people to respond effectively when duty calls as a profound misconception that has affected and limited the government's approach to homeland security.

On November 4, 2008, Brian Michael Jenkins wrote a piece for *The Washington Post* entitled "5 myths about Sept. 11, 2001" that provides an alternate perspective about assumptions related to the attacks:[143]

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[143] Brian Michael Jenkins, "5 Myths about September 11, 2001," *The Washington Post*, November 4, 2008, http://articles.washingtonpost.com/2011–09–02/opinions/35273553_1_al-qaeda-qaeda-world-trade-center.

1. **September 11 was unimaginable.** Jenkins observes that using airliners as weapons was not unforeseen. The scenario of a plane crashing into the World Trade Center was identified by red team experts convened after the 1993 bombing, and a terrorist plot to crash a plane with explosives into CIA headquarters was discovered in 1995. The 9/11 attacks served to reorient public fears and security spending around another dramatic high-profile event, while terrorists resumed more attainable, low-tech attacks.
2. **The attacks were a strategic success for al-Qaida** [sic]**.** Jenkins acknowledges the tactical success of the 9/11 attacks, but analyzes the reaction of the United States as a significant strategic miscalculation on bin Ladin's part. Jenkins indicates that bin Ladin never expected that al Qaeda would become a target of retribution and retaliation, and that he only belatedly reframed the action as intentional provocation of the United States into a military response that could unite Islam against America as a common enemy.
3. **Washington overreacted.** Jenkins remembers that immediately after 9/11, no one could identify the attacks as an anomaly; no one knew whether more similar attacks were on the horizon. Strengthening security, improving intelligence, and deploying military force were all actions to weaken al Qaeda and disrupt further plots. Jenkins cites the decision to invade Iraq as a related but separate strategic decision to remove a hostile government from power, and that the war in Iraq actually diverted resources from the terrorist fight, and served to revive al Qaeda recruiting.
4. **A terrorist nuclear attack is inevitable.** In spite of al Qaeda's nuclear aspirations, there is no evidence that the group has any nuclear capabilities. Jenkins cites North Korea's nuclear weapons and Iran's weapons programs as more legitimate sources of concern, and attributes the association of al Qaeda with a nuclear attack to the power of terrorism to incite fear.
5. **U.S. civil liberties were decimated.** In spite of concerns that security issues have compromised privacy and civil liberties have been maintained. Jenkins notes that domestic intelligence activities were increased and that Federal authorities were granted more discretion in investigating terrorism cases as preventative actions, but that most terrorism cases are addressed through a traditional law enforcement approach.

These preceding examples relate the shadow side of myths as misconceptions and as ingrained and culturally reinforced assumptions that have permeated perception—and analysis. The common thread of all these attributions is a sense of false, almost mindless acceptance. This is the mindset that this thesis challenges.

F. HOMELAND SECURITY: A THOUSAND FACES

You can't depend on your eyes when your imagination is out of focus.

~Mark Twain

I am homeland security. I prevent, respond, recover, deter, monitor, mitigate, advocate, facilitate, cooperate, evaluate, confiscate, activate, aid, assist, assess, administer, implement, complement, rescue, screen, classify, justify, quantify, unify, indemnify, inspect, detect, protect, direct, suspect, advise, revise, compromise, train, maintain, manage, confer, defer, defend, inform, inspire, influence, educate, investigate, communicate, collaborate, coordinate, legislate, validate, vaccinate, regulate, execute, prosecute, prohibit, exhibit, confine, align, arrest, attest, fund, grant, gather, share, shelter, warn, welcome, keep out, remove, detain, deport, import, export, transport, support, report, research, review, rethink, rebuild, advise, revise, devise, develop, deconstruct, exercise, analyze, strategize, publicize, immunize, and break ice on frozen waterways. I am Ridge/Chertoff/Napolitano/and the next Secretaries, plus the 240,000 Feds they lead, the armies of contractors they hire, and the Presidents they answer to. I am thousands more from State and local governments that have been working homeland security since before the 9/11 attacks and before the mission had this name. I am tribes and territories. I am firefighters and law enforcement, public health officials, mayors, governors, EMTs, and white hats. I am advisors, academics, councils, counselors, consultants, and canines. I am waterworks, ball parks, and the grid, and owners and operators and security specialists who safeguard critical infrastructure and cyber security, and the millions more whose jobs support those vital functions. I work at headquarters and I work around the corner. I am air marshals and antidotes. I am guards, gates, guns, and guidelines. I am competence and intelligence and arrogance. I am vigilant and vulnerable. I am the Congress that controls the power and money, and their staffs, and their constituents. I am many thumbs in an enormous dike. I am the passengers who take off their shoes and the bloggers who ask “Are we really any safer?” I am technology and look for solutions. I am art and look for more questions. I shimmer in the sunlight and slide through the shadows, ever watchful. I am soul. I am sanctuary. I am an endless catalog of characters.

I am the monster. I am an ever-adaptive adversary. I am snakes with box cutters on a plane. I am flood and drought, hurricane, tornado and earthquake, ice storm, snow storm and storm surge. I alarm, aspire, conspire, inspire, instigate, delegate, watch, wait,

hate, outrage, panic, petrify, terrify, target, taunt, plot, provoke, scheme, hurt, harm, hide, conceal, kill, show up, blow up, disturb, disrupt, destroy, and devastate. I am terrorists and fanatics and ills of all ilk. I am plague, ricin, anthrax, avian flu, and foot and mouth disease. I am threatened. I am threatening. I am fear and dread. I am drug traffickers and human traffickers and people just looking for better opportunities on the other side of the border. I am the crazy shooter in a movie theater, the crazy shooter at Fort Hood, and the guy who flew a plane into the IRS building as a tax protest. I am the lone wolf and the wolf pack, immoral and amoral. I am chemistry, biology, and nuclear physics gone wild. I am dirty bombs and pipe bombs. I am contraband and IEDs and danger, danger, danger. I am violent extremists. I am insiders and foreigners, here and there. I am aging infrastructure that doesn't need a reason to fail. I am hackers who hack to steal and do harm and hackers who hack just because they can. I am surveillance and surprise. I am a trickster, a shifter. I am weather and whether. I am a hybrid, the integration and the intersection of accident and evil intent. I, too, am an endless catalog of characters. I am global. I am local. I am constantly changing. I am uncertainty. I am coming, and you don't know when or where.

The *Hero with a Thousand Faces* identifies the monomyth as a structural pattern of quest and adventure undertaken by an archetypal hero that recurs in cultures throughout the world. The hero's journey identifies characters and events that repeat as essential story elements even though the details of time and place and traditions shift and differ. Campbell gathered stories of dissimilar cultures, recognized the common themes, and identified recurring patterns and commonalities of myth among diverse societies that reflect universal explorations of mysteries and the meaning of life.

Myth helps us recognize patterns of behavior and motivation, and may provide a useful vehicle for considering how the events of 9/11 and their consequences have marked the course and identity of homeland security. The monomyth echoes Carl Jung's theory of archetypes: those common and recurring elements of dreams and behavior that portray the human condition and the human psyche, and play out again and again collectively and individually. The universal elements of these myths and stories resonate

as true and valid even when the details and settings are exotic and unfamiliar or depict imagined and impossible scenarios.

> This accounts for the universal power of such stories. Stories built on the model of the hero myth have an appeal that can be felt by everyone, because they spring from a universal source in the collective unconscious, and because they reflect universal concerns. They deal with the child-like but universal questions: Who am I? Where did I come from? Where will I go when I die? What is good and what is evil? What must I do about it? What will tomorrow be like? Where did yesterday go? Is there anybody else out there?[144]

Myth addresses the elemental dichotomy between mortality and immortality. It operates at the limits of the known world, and ventures toward "that unknown country from whose bourn no traveler returns" immortalized in Hamlet's soliloquy. Art operates at the border of reality and imagination, and pushes its participants to the edges of uncertainty and discovery.

Art, verbal and non-verbal, can serve as the medium of myth and mystery, and as a conduit to imagination. Traditional models of management and planning are rooted in the structuralist model. These traditions and their widespread acceptance make it difficult to incorporate innovation and dramatic improvements. Changes tend to be conservative and incremental, and rarely create breakthroughs.

Perhaps the single most pervasive universal assumption is that the future looks the same as the past. Art is forward leaning, simultaneously relying on certain assumptions and bringing others into question. Sometimes the results are seamless and pleasurable, and sometimes they are confrontational and disturbing, demanding attention.

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[144] Christopher Vogler, "A Practical Guide to Joseph Campbell's The Hero with a Thousand Faces," http://www.thewritersjourney.com/hero's_journey.htm.

Figure 1. The Mirrored Shield

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VI. VERONICA'S ARTISTIC JOURNEY

The adventure may begin as a mere blunder . . . or still again, one may be only casually strolling when some passing phenomenon catches the wandering eye and lures one away from the frequented paths of men.

~Joseph Campbell

This narrative documents the process of creating my painting, sculpture and poem to keep a record of the creative process of practice as inquiry from imagination through execution. I also created a Vimeo post to display and talk about my art. You can watch it here: http://vimeo.com/33743936.

A. THE PAINTING: THE MIRRORED SHIELD

I found I could say things with color and shapes that I couldn't say any other way - things I had no words for.

~Georgia O'Keeffe

In Part I, I described the conceptual genesis of this thesis, and how the idea of the painting was central to conveying the message. I decided to paint the Mirrored Shield on canvas as a study for the planned final product on glass. Along the way, I abandoned the idea of painting on glass for numerous technical and logistical reasons, so that my study became my final product.

I ran into many challenges in executing the mental image that was in my head. I found a lot of photographic and painted representations of the Brooklyn Bridge, but had to extrapolate to create proportions that worked. I am generally an *alla prima* painter, and paint what I see or imagine with minimal preparation in the way of measuring or underpainting. In order to get the arches in proportion and to capture the symmetry of the structure onto the 24" x 36" canvas, I measured and taped off the basic lines and edges, working from multiple photographs and images. My goal was general symmetry but not precision because I wanted to maintain a certain amount of freshness and looseness.

The soaring Gothic arches of the structure are reminiscent of cathedrals [and, a friend observed, of mosques] and carry a sense of both majesty and sanctuary, but it was

important to me to retain the sense that this is a bridge and the Brooklyn Bridge in particular. So I added the second pediment in the background, even though the perspective is distorted, to make it recognizable as the second arched structure. I also brushed in the contours of the New York City skyline in the distance. I originally planned to use the background areas of the two arches to depict contrasting images of the afterlife, the Elysian Fields for the hero, and the Asphodel Fields for mortals who live undistinguished lives. This became more of a distraction than the point I had hoped to make, and I knew I had to move in another direction.

I talked the design over with my artist friend Karen Danenberger. She said that cloudscapes are very popular now in the artist community and suggested that I use a beautifully clouded sky as a representation of the heavens. I tried that idea, but felt that that, too, was more distracting than evocative. I settled on using the deep blue of the night sky as a strong contrast with the bridge pediment.

I experimented with how to color the sandstone of the structure, which changes dramatically with light and time, and decided to exaggerate the golden tones, both for the clarity of the hue and the complementary contrast of the orange-yellow tones against the strong blue of the night sky. The moving experience of actually walking across the Brooklyn Bridge reinforced my impulse to exaggerate the brightness of the stonework and to move past a rendering of reality that would have shown the pediments as darker and more weathered.

The night sky also works with the symmetry of using the full moon both as a repetition of the shield and as the changeable, feminine, cyclical element in the Medusa panel. Using the constellation Perseus in the left panel is also a play on the “connect the dots” theme of the homeland security mission. With all the stars in the sky, the pattern, organization and temporal/seasonal cycles of the constellations marks the human impulse to impose meaning and order onto the environment.

Arriving at the decision to use blue for the sky and gold for the structure led me to the choice of using red for the garments. I wanted the figures to have a classic look, but decided to use clothed figures instead of nudes. I thought about using a purple cloak for

Perseus to refer to the "purple" collaboration of joint duty rotations adopted by the Department of Defense, but decided both that this reference was too obscure and that DHS is too far from adopting a joint duty rotation as a means of advancing the One DHS culture. The Center for Homeland Defense and Security approach of integrating cohorts from Federal and State and local practitioners is the notable exception.

Choosing the high-value punch of red for the garments balances the clarity and intensity of color of the rest of the canvas, and keeping to the red-blue-yellow of the primary color palette reinforces my concept of describing a homeland security as a primal human need.

I based my Perseus figure on Benvenuto Cellini's bronze masterpiece, *Perseus with the Head of Medusa*, which captures the moments after he beheaded the monster. Cellini's Perseus is a nude athletic youth. Averting his eyes with downcast gaze, the young hero holds his adamantine sickle in his right hand while holding high the head of Medusa with his left, with her decapitated body at his feet. He wears the winged sandals that were the gift of Hermes. The Cap of Hades that can provide invisibility is pushed back on his head. Cellini depicts the cap as an ornate winged helmet, and the curly locks of the young hero are not so very different from the snakes on Medusa's head. There is a strap across Perseus's chest. It is unclear from photographs of the Cellini statue whether this strap is functional, such as holding the sheath to his sword, but it serves to incorporate the artist's signature, just as Michelangelo uses the band across the Madonna's chest to sign the Pieta. I retained it in my painting as a strap holding the cloak.

I struggled with painting the Perseus figure, largely because I was working from fixed photos of a bronze statue instead of from a 3-dimensional human model. I was trying to paint the figure at eye level, but the photographs were shot upward from the pediment, so I had trouble adjusting the perspective. In addition, I needed my Perseus to hold the shield, which was not present in the Cellini sculpture. I found various descriptions of how the mirrored shield functioned. In some versions, Perseus used the inner side of the shield to provide the reflection. In many ways, it makes sense that it would be easier to keep the inner surface clean and shiny, but showing the outer shield as

a reflective surface seemed a more dramatic depiction of Athena's wit, cunning, and craftsmanship. I chose to illustrate the outer surface as the mirrored shield both because it is the central element of my painting and because the unbroken image of the circle conforms with Jung's idea of the mandala as the symbol of continuity and wholeness.

My painting is of the moments before Perseus strikes Medusa. The shield is the key to overcoming his adversary. He holds the sword, but I wanted to keep the subsequent act of violence secondary to the cleverness and ingenuity of Athena's gift and strategy to avoid the power of the monster's petrifying aspect. Beheading is particularly repugnant in light of the on-camera executions featured by terrorists. I tried to stay true to the Perseus story line, but consciously kept the sword shadowed and relatively indistinct to keep physical violence secondary to understanding and outwitting the adversary.

I researched Greek arms and armaments in A. M. Snodgrass's *Arms & Armor of the Greeks* to come up with the leathern "skirt" which was used widely in large areas of the ancient world. I used a crimson cloak both decoratively and as an echo of Medusa's red chiton. In the Cellini statue, the Hades' cap of invisibility is modeled after Hermes's winged helmet, a match for the winged sandals which Hermes provided to Perseus both to expedite his search and journeys, and in particular to aid his escape from Medusa's immortal sister Gorgons, who pursued him to avenge their sister.

I depicted Perseus' cap of invisibility as a Greco-Roman red crested helmet frequently associated with Roman legions. The flamboyant headdress was intended to intimidate the adversary by flaunting the confidence and prowess of the officer who wore it, making him taller and more fierce and imposing. I chose this stylized design of artifice as a foil against Medusa's organically intimidating head, and as a mechanism for repeating the high-power use of red to move the viewer's eye around the canvas. The red semicircle of the crest moves the eye upward to the Perseus constellation, over toward the full moon, and back around toward Medusa and the shield.

The stereotyped depictions from classical Greek poetry and pottery depict the Gorgons as grotesque, golden-winged boar-tusked inhuman creatures with brass claws,

scaled bodies, huge, lolling tongues, and writhing serpents for hair. Their enormous bulging eyes turn anyone who meets their gaze to stone. In the original mythological treatment, the gruesome nature of these sisters is externalized, fearsome and obvious. Succeeding ages focused on the internal terror of Medusa, and frequently show her as a lovely young woman, haunted and captive within the horror of her own snaky skull. Cellini's Medusa is a beautiful young woman; only her snaky hair marks her as monstrous.

I painted Medusa from the rear, with only the suggestion of her reflection in the shield, the better to protect my viewers from her petrifying gaze. I drew my inspiration for how to depict the snakes from Caravaggio's Medusa, which portrays the surprised and open-mouthed head mounted on the shield of Athena after Perseus presented that trophy to the goddess. I portray my Medusa in mid-step to capture the element of surprise and shock that Perseus was able to draw so near without being turned to stone at the sight of her.

B. THE SCULPTURE: MODERN MEDUSA—IT'S ALL IN YOUR HEAD

I don't paint things. I only paint the difference between things.

~Henri Matisse

In *Drive*, Daniel Pink observes that artists who are working on a commissioned work feel constrained by the expectations of the patron. To some degree, I felt that, although my painting ultimately captured much of what I hoped to achieve by mashing up the mythological figures with a contemporary background, I was still missing an attention-getting edginess. This sense of dissatisfaction sparked the idea for a sculpture. I wanted my viewer to actually replicate the experience of looking into the shield and seeing himself or herself as an essential element of viewing Medusa.

I had sculpted two life-size portrait heads from models during a sculpture class about 10 years ago with sculptor Charles Flickinger. I had not fired these pieces, and as a result of the clay drying unevenly, one of the sculptures cracked at the neck. The portrait

with the cracked neck has an introspective expression that seemed perfect for my inspiration of a Medusa captive within herself, but the original piece was too fragile for any kind of manipulation.

I researched mold making and signed up for a hands-on weekend workshop at the Torpedo Factory Arts Center in Alexandria, Virginia, in December 2010. Although the class covered several types of mold making techniques and included demonstration projects, the course was not designed to allow students to make a cast as large and complex as my piece.

Figure 2. Modern Medusa Side View

I talked to the instructor, Nick Xhikhu, about my Medusa project, and he agreed to work with me one-on-one, as time allowed. He built a Styrofoam "collar" to protect the cracked neck, which had deteriorated further during transport from my home to the classroom, and guided me through the process of constructing the mold around the head. There was not sufficient time during the workshop to complete my mold, but Nick

offered to work with me during his Saturday sculpture classes that began in January to complete the mold.

Creating the mold involves building up multiple layers of polyurethane rubber. The polyurethane rubber compound is created by stirring a powder into a liquid component. The first step requires painting the surface of the object with a very thin, fluid layer to make sure the polyurethane will adhere evenly and to capture fine details. Each subsequent layer adds more powder, is applied more thickly, and requires more time to set and cure. The denser mixtures become increasingly difficult to mix and apply.

The process required several sessions to complete the rubber layers, and another to build the mother mold, a rigid outer shell of plaster and fiber that supports the flexible rubber mold. The final step of mold-making is to cut through the plaster and rubber, and to remove the finished mold from the original piece. This requires both patience and hand-strength.

I cast a prototype mold in plaster on my own, and discovered that I really needed a second person to assist with mixing the plaster. Mixing the plaster also requires a certain amount of patience and judgment. Nick told us to start with a medium-sized bucket of cold water, and to gradually add in handfuls of plaster without stirring until a "mountaintop" of plaster appears at the surface of the water before beginning to mix the plaster. Delaying the chemical reaction of the water with the lime until all the plaster is added provides more controlled setting. After the plaster hardened, I had difficulty removing the face portion of the cast from the mold when I was working on my own. Also, because it took more than three batches of plaster to fill the mold, with time delays between pouring each segment, I could see lines of demarcation in the cast.

I made another cast with my brother Ed's help. He poured the plaster into the mold as I worked on mixing the next batch. We also set a bolt into the neck so we would be able to secure it to a base. It was helpful to have another set of hands to help remove the casting from the mold.

Later my brother Charlie worked with me to mount the head. We found a round aluminum platter that captures the holism of circles, suggests the idea of a head on a

silver platter, and repeats the circularity of the shield. We needed to stabilize the base, because the plaster head is quite heavy, so we dismantled a wooden lazy susan to create a larger pedestal.

The truncated neck of the cast head was too short so I cast a thick circular disk of plaster from a tuna fish can and glued it to the base. I used additional plaster to cover the disk and blend it into a more natural neck formation. When the plaster dried, I used a dremel tool to shape and blend the elongated neck.

Until I got this far, I was not sure what I was going to do about painting the head. In the painting, I opted to use flesh tones for Medusa in keeping with the Renaissance version of her human aspects. The white plaster head was stark, and inspired me to play up the edgier impression that I was going for in the sculpture, so I decided on using a green tone for her skin. I used a coppery brown for the base hair color to play up the complementary warm tones against the green skin. Similarly, I decided to give her pink lips to reinforce the ambiguity of her human/inhuman status and the sense of being a misfit, caught in the uncertainty between identities.

I originally planned to use snake replicas saved from my son's boyhood treasures for my Medusa, but the various shapes, sizes, and materials were hard to manipulate and integrate. I ultimately used toy snakes featuring four different "species" of approximately the same length made of soft, rubbery plastic that I could position more easily. I accumulated electrical conduit, cables, cords, and wires to modernize this Medusa and symbolize the information and communication that fill our heads. After experimenting with how to drill the plaster, and testing various glues and epoxies, my brother and I determined the best way to fasten the snakes and the wires to the plaster head. We drilled the holes and inserted the wires and cables one by one into the skull so that they protruded artfully around her head. Once the wires were arranged, we had to move quickly to epoxy the wires into place.

Adding the snakes to the protruding wires required a way to hold them in position while configuring the design. I sewed the snakes together with fishing line to attach them to each other because the epoxy was impossible to reposition and adjust. I also used

fishing line to fasten the snakes to crawl out on the cable conduit. The glues were unreliable for attaching the diverse surfaces of plaster, plastic, and metal, and did not set properly unless the materials were already joined. Wire by wire, snake by snake, the portrait became the reality I had imagined.

Figure 3. Modern Medusa Front View

My vision is for the head to be part of an installation which will require the viewer to look into a Mirrored Shield to see Medusa's face. I built a pedestal to mount

the head at a height that works at eye level. I constructed a shield by framing a convex mirror and spray painting the surface to mute the reflection with a bronze film. The convex mirror mimics the shape and optics of the shield, and also represents the intersection of art and science. The use of mirrors and lenses represented an enormous leap of technology that transformed human understanding of the universe and the world. It is significant that those visionary instruments were aimed first at the heavens, and only later adapted as microscopes to more keenly observe what was already close at hand.

Figure 4. Modern Medusa with Mirrored Shield

C. THE POEM: FIREMEN'S BURIAL

Poetry is lace

Intricate lines

Upon infinite space

~Veronica Epley

Firemen's Burial

Grey sky holds back red sun in memory;
Red-eyed, gives water to the sinking dead.
Mad red-eyed dome lights spin and flash ahead
And anguished sirens scream red silently.
Slow rain is shed by windshields, wetly mute.
Red trucks are strangely still. They wait in lines
Like vertebrae of two red rigid spines,
In red attendance of this last salute.
Above the road in silent sympathy
Two wailing booms embrace symmetrically,
And, black-draped, form an arch for doubled loss.
Atop the hill two naked ladders cross,
And up and down are one. In grief they teach:
Red trucks, red lights, red silence and red rain.
But none of these repeat, and none can reach
The blood and fire that fire and life restrain.

This poem is based on an experience many years ago when I was driving and unexpectedly witnessed the burial tribute for two firefighters who had died together in the line of duty. I wrote the gist of it when it happened, but decided to finish it and use it here because it falls so well into yet another category of the creative impulse that I explore in my thesis.

The title uses the throw-back term "firemen" instead of "firefighters" because the event welded and wedded these men not only to their profession and their fate, but also to their sacrifice and heroes' identity. The fire had been in the news, but I just happened upon the ritual that the community created to honor these fallen heroes. The poem uses imagery of water, color, ritual, sensory stimuli, physiology and direction to capture a public event as a leaping-off point for introspection and illumination.

It was a grey and dismal day, and I was struck by how Nature seemed to embody the mood of dark loss. It was one of those days when the sun looks like a red orb against the rainy gloom, as if it is trying to shine normally but is veiled and transformed by the atmosphere into otherness. In the first line, the memory of normalcy is merged with the memory of intentional remembrance. That anthropomorphic sense of a weeping universe is suggested in the second line, along with the irony that the water comes too late to stop the fire. Sinking is a word more associated with falling under water than being buried into earth; it carries a sense of natural descent and disappearance that contrasts with the human act of burial.

The disciplined order of the ceremony is juxtaposed against the sensory wildness of the emotional impact. The flashing red dome lights are a manmade echo of the sun. Although the sirens were silenced, the primal association of the sight and sounds of emergency vehicle seemed to create a powerful audio resonance: I could hear the red. The moment was a collision of the natural and the manmade, of control and chaos, of sensory and emotional overload.

The wet windshields in line 5 expand on the eye imagery, transforming the rain into tears. Just as the flashing lights seem to fill the auditory vacuum with noise of sirens, and to evoke sound through the power of association and identity, there is something disjointed and other-worldly about lines of fire trucks standing still along a road instead of racing to a destination. The anthropomorphic sense of orderliness seemed to be frozen in a state of suspension, almost in a state of paralysis, but with a transformative element of control and intention.

The next lines convey a strong visual image of the rites enacted to honor the dead. The firefighters' booms that would be used to carry victims to safety are empty. These victims are beyond the saving power of this equipment, which is altered to instruments of ritual. The black drapery is a cultural, corporeal, ceremonial manifestation of loss, and the symmetry of the image imposes discipline and attention and frames the scene.

In the next image of crossed ladders, the physical trappings of ritual begin to fall away, and the focus shifts from exterior sensory bombardment and ascends toward a

symbolic, spiritual rendering of transformation and unity. The evocation of cross atop the hill is not unintentional. Up and down are one is the crux of the poem, the sense making not only of the burial event, but also of the antecedent sacrifice and of the fragile line between life and death.

The red elements are the attention-grabbers, and they are gestures and interpretations intended to impose order and meaning, moving from the tangible utility of fire trucks, through the metaphorical construct inherent in red rain. They demand our attention and give us a glimpse of an elusive something-more. Grief is essentially a border state; it provides an infrequent vantage point of the entryway from the familiar landscape of life into the mysterious country of death, and allows us, forces us, to move through and beyond the physical and the poetic to consider larger issues of meaning and purpose. Blood and fire capture the red ambiguity of human life: the capacity for strength and vulnerability, power and devastation. Fire and life are the same, but different: an energy that both devours and sustains, in restrained, dynamic balance. The final word, restrain, loops back to the holding back that begins the poem.

The poem is constructed as 16 lines of iambic pentameter. It is not broken into stanzas, but it reflects a variable rhyme scheme based on quatrains. The first eight lines follow an abba, cddc rhyme pattern which echoes a relatively loose, relaxed construction to reflect the uneven distractions of initial sensory impressions. The next lines use an eeff rhyme scheme, and reflect calmer, more measured observation. The last four lines rhyme as ghgh, and state the breakthrough, the revelation, the synthesis of form and content.

I include this poem not only because firefighters are among the courageous first responders essential to homeland security, but because this poem offers an alternative path toward the universal, unified mystery that is the stuff of art and myth and wonder.

The following commentary by Dr. Cheryl Temple Herr, professor of fiction and film, University of Iowa, and a long-lost friend from high school, answered my request for her thoughts on the poem, and helped me with the overall shape and presentation of this thesis:

First, I like the poem a lot. Not a poet myself, and coming from a career devoted to fiction and film, I'm an unlikely critic of poetry. I can't "workshop" it beyond sharing what I see and feel.

That said, the use of repetition works very well: repeating "red" so often is a considerable risk, and yet the poem makes the point that nothing ever truly repeats, just as no single word or pattern communicates what's at stake in this scenario.

At the same time, the sonic patterns build toward an emotional impact ironically at odds with the restraint of the description. Everything holds something back. The facts, as described, gesture wildly toward Something More that nothing can reach. The facts as described also impose systematic restraints on what we make of this ultimate moment (of awareness, of acceptance, of Heideggerian authenticity, whatever) and the events that led up to it.

VII. FINDINGS AND OBSERVATIONS

Ends and beginnings—there are no such things.
There are only middles.

~ Robert Frost

Through this paper and my artwork, I argue for admitting art and imagination into the domain of homeland security, and for embracing the oxymoronic paradox of imagination management as a fundamental structure. The domain of homeland security is still developing and unfolding, and still in need of ways to institutionalize imagination. Art, myth, metaphors and archetypes can foster divergent thinking and serve as channels for integrating imagination and evocative ambiguity into traditional analysis and problem solving. New ways of representing ideas about homeland security not only provide vehicles for communication, but actually expand and improve our ability to think about and understand this complex, emerging discipline.

Art is not frivolous. It is both mirror and shield, and allows us to move, stretch, and reach beyond the obvious, beyond the *status quo*, and to transform reality. The hero's tale cautions that confronting the monster directly can be paralyzing folly; cunning analysis and the support of wise and powerful allies mark the way to success, and the path to transcendence.

In spite of the rhetoric about the emerging nature of threats, there is already a great deal of stasis in the 10-year history of the Department of Homeland Security. By breaking the Department into turf-driven mission sets, the solutions center on medicating symptoms instead of diagnosing the disease. The idea of homeland security as an elemental human urge is both marginal and foundational. It sets the practice into the universe of an enduring, unifying, motivational impulse quite apart from the mere reaction to external forces, which generally marks the current multi-disciplinary but stove piped approach.

Safeguarding hearth and home is an ancient problem with a new name. How we define homeland security, how we shape it, and how we frame it has enormous cultural

implications not only for the United States as a nation, but for our allies, for our adversaries, and for humanity. Humanism represents the vanishing point, just out of sight—the convergence of the multitudinous mission sets that constitute the tangible enterprise. It is the metaphorical campfire, just below the stovepipes, that signifies the Promethean compulsion to control and define our existence.

Arts and science are grouped together in academic quarters as the humanities. Two great spheres of observation and revelation, they are more often treated as polarities than as complementary aspects of the identical urge to see and explain and find meaning. Even though the products of their inquiry may diverge spectacularly, they hold in common trial, error, and correction as basic elements of creating knowledge. As evidentiary, repeatable, patterned, and consequential, science reveals stability and balance. As creative, emergent, mutant, and selfish, art is a self-styled change agent that judges the *status quo* inadequate and looks for alternative representation or meaning.

Ironically, homeland security does not ultimately represent a single, steady state to be achieved, but rather encompasses the challenge of confronting constant, inborn destabilization. Art and archetypes can be powerful vehicles for imaginatively reframing the concept of homeland security as enduring tension and permanent "problem," not to be resolved, but rather to be continuously explored: not stasis and stability, but rather balance, unbalance, and recalibration. Art does not resolve the tensions, but rather suspends and transforms them by offering and demanding attention to a larger context.

Paradoxically, art and poetry, which live and breathe by line, have the capacity to propel us beyond linear construction. Imagination is not necessarily seeing new things, but overriding expectations to see things differently. As perception, art exploits certain unstated cultural agreements to trick the eye and the brain to see what we expect to see. We set aside powerful pre-conceptions, such as the flatness of a canvas, to accept dimension and distance. Negative space, otherness, is a powerful component of artistic creation. Lines and borders give shape and sense to graphic depictions, lost edges make us look more deeply, and the unspoken is a potent complement to the word. Art can serve as the trickster in the hero's journey, for good or ill, providing the capacity to transform perspective, subtly or dramatically.

Art explores alternate realities to advance the vision, values, and valor of a culture, and is a fitting vehicle for the cultural evolution of homeland security. Art may provide stunning, larger-than-life clarity or may blur into provocative abstraction what may have appeared concrete, clear-cut, and inviolate. Monet's haystacks and cathedrals, at different times of day and in different atmospheric conditions, comment on light and shadow, color shifts of the object, and the effects of adjacent color. They also highlight the subjective nature of perception and preconception. In *The Treachery of Images*, Magritte poses an intriguing question about the relationship between art and reality by painting a tobacco pipe along with the text, "Ceci n'est pas une pipe (This is not a pipe)." As Picasso demonstrated by overlaying portraiture and still life with a cubist perspective that explored previously unseen dimensions, a mask may reveal more than it hides. As Warhol established with the iconic Campbell's soup can, magnification and attention can be powerful transformers of "off the shelf" applications.

The artist engages in a compact with the viewer which includes not only the object of art, but also the physical, psychological, and emotional content of the context the viewer brings to the moment of perception. The artist pulls the viewer into the orbit of imagination, and offers clues into the nature of art. Ideally, the viewer bridges that gap, and the effects of adjacent context can extend well beyond the frame and well beyond the moment.

Storytelling need not be a lengthy narrative. It can simply be a perspective, a way of seeing and explaining things: a word, a glance, an insight. Powerful stories can begin with a metaphor, an image, or a nuance.

Poets and artists serve as the seers and shamans of modern culture, attempting to reveal the great silence through words, and the formless mystery through line and form. They pay attention to internal and external observation, and attempt to share their insight through process and product. They are knowledge seekers and information brokers for the larger public. Among other things, the artist provides lessons about transformation, and mistaking appearances for reality.

Mythology is also about change and transformation. Myth, like homeland security, is ultimately about life and death and the quality and purpose of our days. Metaphor embraces the gap of likeness and unlikeness, certainty and ambiguity, confidence and doubt, and creates a border state that is dynamic and resonant. The cosmogonic cycle repeats, world without end. When the energy of myth becomes static, when the means becomes the end, the transformative effect fails and myth suggests lies and deception instead of truth. Myths reach back to the transcendent values that lie behind the archetypes. They are both precise and ambiguous, truth and lies.

Mythology incorporates the knowledge of the five senses, plus a reach, a journey that includes the inner and outer extremes of the superhuman (humanity enhanced by the gifts and intercession of the gods) and the infrahuman (humanity enhanced by the aid or lessons of animals and nature, or by descending physically into subterranean vistas). Archetypes and art touch the landscapes of extremes that are the stuff of myth, those infrahuman and superhuman perspectives that lie behind our instincts and our aspirations. Archetypes and the collective unconscious reflect the fundamental systems of the human condition, and dreams portray elemental needs and inspiration that form the driving force of homeland security.

The hero's journey clothes the collective unconscious with the vestments of human culture. Jung and Campbell, science and art, connect and merge. The deeds of myth are stories of transcendence, of the inward journey that triumphs not (or not only) physically, but psychologically, so that the outward manifestations of trial and danger are ultimately obscured by the sustaining, exultant power of meaning and purpose. The many become one in the singleness of human spirit. The return to society with the gift or the lesson learned is normally the trickiest part of the journey: the problems of the abandoned world may seem too difficult or too banal to solve; or the powers the hero challenged may lay him low or kill him; or his return may be met with ignorance or misunderstanding.

In introducing the concept of the monomyth, Campbell acknowledges the differences between the numerous mythologies and religions of mankind, but makes a conscious choice of focusing on the similarities, so as to demonstrate that the differences

are finally not as great as initially supposed. Further, he suggests that all of human life follows the patterns from birth to death as if it were a single life unfolding.[145] Campbell proposes not only that there are the few seekers who are called to explore first-hand the mysteries of soul and purpose, but also that the rest of us can be saved through the symbolic aids and rites of passage that the heroes and redeemers who have gone before us have handed down to mankind: the ball of twine that will guide us back out of the labyrinth. The mythic hero not only wins the day, but wins eternity by offering a glimpse into the cosmic mystery of life and being, and reveals the larger meaning beyond the action and triumph of the heroic deed. He is the bridge into another world, another reality. So is the artist; so is the poet.

Framing is personal as well as institutional, and central to sensemaking. Imagination is both public and private, collective and individual. Jungian wholeness supports an anti-reductionist perspective. In fact, looking at individual programs and efforts without a larger integrating framework, results in a fragmented image that fails to adequately address either internal forces or external pressures. Art, or at least an artistic approach, is a conscious way to pay attention to the exercise of imagination in its many forms, to humanize it and even "bureaucratize" it.

Archetypes are reinforced through story, observation, and practice. The archetypal images contained in mythology, folklore, and art enrich human knowledge and advance the understanding of archetypal forms. Jung notes that neuroses are often not just private concerns but social phenomena, and the archetypes are constellated: the archetype corresponding to the situation is activated, and as a result those explosive and dangerous forces hidden in the archetype come into action, frequently with unpredictable consequences.[146] That activation may produce positive action or it may produce psychic conflict. Psychic conflict may produce rage. Directed inward, rage may become depression, doubt or self-destruction. Directed outward, rage may become violence,

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[145] Joseph Campbell, *Historical Atlas of World Mythology, Volume I, The Way of the Animal Powers, Part 1, Mythologies of the Primitive Hunters and Gatherers* (New York: Harper & Row, Publishers, 1988), 47.

[146] C. G. Jung, *The Archetypes and the Collective Unconscious* (Princeton, New Jersey: Princeton University Press, 1990), 47–48.

destruction, and threat to others, the "not self." This aggression against the "not self" may manifest as war or terror. The psychology of terrorism is obviously a discrete discipline within the domain of homeland security, but there are also broader applications of art and archetypes and imagination that can inform all manner of conflict and complexity.

Globalism and information sharing put multiple perspectives into near-real time and diminish the apparent stability of information because there is less after-the-fact, done-deal reporting, and more and more circumstances where many actors from multiple physical and cultural perspectives can affect how an event is perceived before it becomes "fact." Previously, in a more controlled world environment, deals were cut by a few elite power brokers. Intelligence used to equal speed and the ability to hold the variables constant, and expertise was predicated on apparently stable knowledge of selected, usually fixed, categories. Globalization is challenging the stability and value of those previously sacrosanct categorizations of expertise. The individual is more empowered than ever before. Similarly, traditional concepts of military supremacy are jeopardized by asymmetrical warfare, and undercut by the threat of cyber attack. Notions of uncertainty and emergence throw the old order into question, and demand imagination to keep up with lightning-fast change and transformation. Low-level strategies are essential for filtering reality and interacting with the environment, but can become dangerous when these structures restrict larger thinking.

Homeland security is a long-term, wicked problem. The world order is changing, *regardless of terrorism.* The challenges of imagination that United States faces with respect to homeland security involve not only terrorists, immigrants, natural disasters and other particular manifestations of this complex mission, but also charting a way forward that preserves the American way of life by endorsing American values and innovative spirit. In the emerging world order, we need to adapt. Part of that adaptation and attitude will be framed by the metaphors we adopt to confront that uncertainty. We need to be able to see ourselves as part of the predicament and to regard the response not simply as solution, but as creative evolution. If we confront the problem impulsively head on, we

could be petrified, paralyzed by the monster. If we look away, the monsters will come to us. The key is to use imagination and uncertainty to work our way through not to a final solution, but to a dynamic, evolving model of informed change.

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